

AN IMPORTANT OFFICIAL STATEMENT: SEE BELOW.



THE OFFICIAL ORGAN OF THE B. B. C.

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G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing
SUNDAY, October 26th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)	

SPECIAL CONTENTS:

WIRELESS AND YOUR GRANDSON.
By H. de Vere Stacpoole.

RADIO TO AID HARASSED WIVES.
By May Edington.

THE FAIRY GIFT OF RADIO.
By Dr. Mary Scharlieb, M.D., M.S.

"COME INTO THE GARDEN, MAUD."
The Story of the Famous Song.

OFFICIAL NEWS AND VIEWS.

The High - Powered Station— and After.

By J. C. W. Reith, Managing Director of the B.B.C.

FROM time to time during the past few months we have made announcements regarding the high-powered station experiments, and were always careful to say that the Chelmsford transmissions were experimental, and that no one should assume that a permanent station of this power would be built, however successful the experiments might be, and that in any event if such a station were established, it would not be at Chelmsford.

Let me recall the three main objects of the experiments: first, to see whether transmission of approximately 20 KW power would give satisfactory crystal reception at a distance of 100 miles; second and third, to prove whether the present broadcasting service and other existing services would be interfered with by the new station, and vice versa. As an important corollary to the first point, we also desired to find whether satisfactory reception could be obtained along the English coast in spite of the serious and prevalent jamming from marine signalling there experienced.

Permission to experiment was obtained at the beginning of June, and by the end of July sufficient data had been acquired to enable us to be said that the main points had been covered, each of them in the sense which we had expected, namely, that crystal reception was established at a radius of at least 100 miles, broadcasting had been elevated from the fustian condition in which it had resided many coastal listeners, the existing broadcast service from the various stations had not been prejudiced in any way, but some interference had been experienced in the Army and Air Force training areas. Many thousands of letters had been received from all over the country, and it was clear to the B.B.C. that, if they were financially able and if permission could be obtained, it would be desirable to proceed with the plans for a permanent

station, continuing the transmissions from the temporary station until the new one was ready.

At the beginning of August our Board decided to undertake the responsibility of erecting and operating a permanent station if the Post Office approved, and permission was accordingly sought. In this decision there is implied a reliance on public integrity in the matter of licences, as the new station will be very costly both to build and to maintain. In the project is demonstrated the desire of the B.B.C. to serve large areas where reception is now possible on expensive apparatus only.

It was not possible to secure a round-table conference with the fighting services till the end of September, and when this was held, considerable discussion ensued as to wave-length, power, and site. It was not an easy matter to reach a solution. We were against going more than 30 or 40 miles from London, owing to the consequent weakening of signals along the coast, and also owing to the increased difficulty of ensuring efficient land-line transmission between the studios in London and the new station.

As was announced at the opening of the Albert Hall Exhibition, however, definite permission has now been given, and we are prospecting for a suitable site on a line drawn between Gloucester and King's Lynn, and probably in the vicinity of Northampton. This is farther north than we had thought to go, but there is no alternative, and there are certainly advantages in getting nearer to the geographical centre of the country.

As to the objections, both, we believe, can be overcome, and it is hoped that before many months are passed, Chelmsford with its 20 KW service and restricted hours will have given place to an unlimited service at 25 KW. Till

(Continued from page 3.)

"Come Into the Garden, Maud."

The Story of the Famous Song. By A. B. Cooper.



MR. A. B. COOPER.

MANY deathless songs suffice to keep green the names of otherwise obscure people. In some moments of exceptional inspiration they struck a lyrical or musical note but once, perchance, which touched the hearts of the people. Otherwise, they are undistinguished. But in the case of the song now under notice we had two very distinguished names brought into conjunction,

one in the front rank of English poets, the other taking high rank among English composers. The first is Alfred, Lord Tennyson, the second, Michael William Balfe, the composer of *The Bohemian Girl*.

It is perhaps somewhat of an Irishism to call Balfe an English composer, for he was undoubtedly an Irishman, born the year before Tennyson, 1808, at Limerick. He seems to have been something of an infant prodigy, for he made his debut as a singer at Drury Lane at sixteen, and had a musical work produced at the Scala, Milan, at eighteen, and this early foreign success was prophetic, for he remains one of the few English composers prior to the beginning of the present century known beyond the limits of these shores.

Sims Reeves' "Star Turn."

It is not my intention to tell the long story of his many operatic successes, for *The Bohemian Girl* is the only one which really survives, and that by virtue mainly of three exquisitely melodious songs. "I Dreamt that I Dwelt in Marble Halls," "When Other Lips," and "The Heart Bowed Down." By virtue of these his name would live, and to them must be added three other songs at least, "The Arrow and the Song," that beautiful setting of one of Longfellow's most beautiful poems, "Killarney," which has taken an assured place in Irish minstrelsy, and last, but by no means least, "Come Into the Garden, Maud."

This latter will always be associated with the name and fame of Sims Reeves, a singer whom many old concert-goers still reckon the greatest of English tenors, for Balfe wrote the song especially for his fine voice. There are doubtless many readers of *The Radio Times* now "getting on in years," who recall Sims Reeves' singing of this song, and the tremendous enthusiasm it evoked. It was his "star turn," and never did musician give a robust tenor a greater opportunity. From the first note to the last it kept vast audiences spellbound, from the whispered "She is coming, my own, my sweet" to the last "I am here at the gate alone," which brought down the house with a crash of applause!

Composed in a Moment.

Balfe got the inspiration for the song while he was staying in Paris, and at once sent off the opening bars, as a sort of "sample," to Reeves. A few days later they were returned with the laconic note pencilled upon them: "This will do." Reeves was right, for this proved through many years one of the great tenor's most successful songs.

Balfe was apt to be sudden in composition, and, like the true Irishman he was, impulsive into the bargain. On one occasion Boucicault wanted a song for his play, and brought the now well-known words of "Killarney" to Balfe to see whether they would awaken his inspiration. Mrs. Balfe took them upstairs to

her husband, who straightway sat down at the piano. Hardly had she left the room when he called her back, saying excitedly: "I've done the song—and it's great. Tell Boucicault to come up and hear it."

But Mrs. Balfe did not approve of such extreme haste and herself hastened to point out to her impulsive husband that if Boucicault got the idea that he could write a song in five minutes, he might fix the price accordingly, and give him little—or nothing—for so little trouble. So after a little interval she went demurely downstairs and said to the waiting dramatist: "Balfe has an idea! If you will call again to-morrow, or the next day, he will probably have the song ready for you." Unfortunately, the story ends there, and does not tell us whether her wisely common sense bore the fruit she anticipated.

Tennyson's Bluntness.

It need hardly be said that Tennyson had nothing to say about the use Balfe made of a fragment of his exquisite lyric from that long and lovely, but to some critics unsatisfactory, poem entitled "Maud; A Monodrama." But he did not look kindly, as a rule, upon people who set his lyrics to music. Here is a story which illustrates this:

"One night, after dinner, Mrs. Sartoris sat down to sing a poem of his which she had set to music. She sang it beautifully, but when it was over, the poet, with asperity, expressed his intense annoyance that his beautiful lines should have been set to what he called 'horrible third-class music!' The result was general consternation—everyone called for their candles and went to bed."

A Petal's "Sacred Pipes."

Yet, whilst many of Tennyson's lyrics have been indifferently set, a few have been put to music with great distinction, for besides the song under notice, we may recall Roger Quilter's setting of "Now Sleeps the Crimson Petal," Bridge's "Crossing the Bar," and the beautiful quartet "Sweet and Low."

Tennyson wrote "Maud" at Farringford, in the Isle of Wight, when the present Lord Tennyson was a very little child. In his beautiful memoir of his father, Lord Tennyson says: "My father worked at it morning and evening, sitting in his hard, high-backed wooden chair in his little room at the top of the house. His 'sacred pipes' as he called them were half an hour after breakfast and half an hour after dinner, when no one was allowed to be with him, for then his best thoughts came to him."

The Cook's Mistake.

"As he made the different poems, he would repeat or read them. The constant reading of the new poems aloud was the surest way of helping him to find out any defects there might be. During his 'sacred half hours,' and his other working hours, and even on the Downs, he would murmur his new passages or new lines as they came to him, a habit which had always been his since boyhood, and which caused the Somersetshire vook to say: 'What is Master Alfred always a-praying for?'"

As I have said, Balfe selected only a few stanzas from one of the many lyrics of which *Maud* consists, the lyric beginning—

"Come into the garden, Maud,

For the black bat, night, has flown."

but I would advise my readers to read—not once, but many times—the whole of that lovely twenty-second lyric of "Maud," so that they may see that there are several stanzas even more beautiful than those which Balfe has set so melodiously.

The High-Powered Station—and After.

(Continued from previous page.)

then Chelmsford will carry on. This new station will be one of the most powerful broadcasting stations in the world, and not only will serve areas now inaccessible, but will bring us nearer the day of regular international exchanges.

The next question to be decided is what programme shall be broadcast, and I shall now give the present state of opinion, without prejudice, and dependent for fulfilment on many factors. A separate programme might be conducted or any station studio linked to the high-powered station, but in view of the apparent, but inexplicable, unpopularity of even one weekly provincial transmission from Chelmsford, it is likely that a London programme will normally be broadcast.

This will mean that a great proportion of provincial listeners will be able to choose between their own station and the high-powered one, for it must be remembered that crystal reception will be possible at 100 miles at least, single valve up to 200 miles, and two-valve anywhere in the British Isles. It is well worth effecting the comparatively small adjustment necessary to give reception on 1,800 metres as well as on the broadcast band.

On occasions when anything outstanding is happening in any part of the country, it would probably be broadcast from the big station as a matter of course.

London, observe, is the only district then left without an alternative programme, for the broadcasting of a general London programme from the high-powered station does not, unfortunately, make it advisable to switch the present "2LO" on to specialities, as such large numbers of receiving sets in the London area, though all within crystal range of the new station, are not adapted for the long wave. We should, therefore, like to be able to consider the possibility of establishing a second station in London, similar to the existing station, but working on a different wave-length in the 300-500 band, and sending out from it specialities of less general application than from "2LO" and the high-powered station.

This would involve the erection of a duplicate transmitting apparatus at the new London station which is now being built.

The first set should be in operation by the end of the year. Thereafter, if it is found possible, financially and technically, to run a second service, periodic if not regular, from that site, it may be arranged to retain the present London aerial in operation till the second apparatus is ready.

As so great a portion of the country will be able to hear the high-powered station, it will probably be found that less simultaneous broadcasting will be carried out among the low-powered stations, but several alternatives in respect to programmes and methods of linking will clearly be possible.

It all depends on the number of licences. We hope the turmoil of an election has not caused any listener to forget either his renewal or his first licence. A great many plans are under consideration, but their materialization is not all in our keeping, by any means. It is not a Government tax you are asked to pay, but your contribution, irrespective of whether your aerial is inside or out, to the service which is conducted on your behalf.

Official News and Views. GOSSIP ABOUT BROADCASTING.

The General Election.

A Tintervals, from about 10 p.m. onwards, on Wednesday, October 29th, it is hoped to give election results. Full details will be given of Ministers, ex-Ministers and others in the public eye, also the state of the Parties every hour.

The Appeal of the Home-Made.

A series of talks, which should be of practical value to listeners, is now being given from the Manchester Studio on the different kinds of Arts and Crafts which are easy for listeners to take up in their own homes. Various handicrafts will be dealt with, including such crafts as painted and stained woodwork, repoussé metal work, colour block printing, and each speaker will be an expert in his own particular craft. This series of talks promises to be of great interest to listeners in these days, when the appeal of the home-made article is so strong, owing to the relatively high cost of bought goods. The talks are broadcast every Wednesday evening at 8.30 p.m.

A Man With Too Many Friends.

An *Unwilling Martyr*, a one-act farce by Anton Tchekhov, will be presented at Cardiff Station on Wednesday, November 5th, by the Station Repertory Company. This play is one of those delightful commentaries upon the petty things of everyday life which is the genius of Tchekhov's art; he takes little groups of people and shows us the cumulative tragedy of their daily lives. In *An Unwilling Martyr*, we have a picture of a man with too many friends. No matter what journey he undertakes, he is bombarded with commissions to "buy" and "to bring." Outwardly meek, yet inwardly rebellious, he continues to oblige people until there comes the proverbial last straw which drives him to the verge of suicide. Absurd, of course, but we have all experienced the same exasperation and our amusement is tinged with sympathy for his woes.

Another comedy, *A Fool and His Money*, by Laurence Housman, will be broadcast from Cardiff on the same evening.

Complete Religious Service to be Broadcast.

On Sunday, November 2nd, Cardiff Station will broadcast a complete service from St. Woollos Pro-Cathedral, Newport, one of the oldest churches in the district. The original edifice dates from Norman times, but it was largely added to in the fifteenth century, from which period there remains a large number of interesting effigies. Until about 1836 St. Woollos was the only church for the inhabitants of Newport; it was extensively repaired in 1855, and with the decree for the formation of the diocese of Monmouth in 1921, it was created pro-cathedral. The broadcast service will be conducted by the Ven. D. H. Drifflths, M.A., Archdeacon of Monmouthshire.

Works of Two Masters.

The Newcastle Station is devoting its programmes on November 6th to Vaughan Williams and Delius. Both these masters have this in common with the greatest English poets, that they find their profoundest inspiration in the contemplation of nature. On the present occasion both composers will be represented by some of their most attractive and popular works—Vaughan Williams by *The Lark Ascending* (after Meredith's poem), the *Songs of Travel* (words by R. L. Stevenson), and the delightful *Suite from the menu to the Waep of Aristophanes*; Delius by the two pieces for small orchestra, *Summer Night on the River* and *On Hearing the First Quokoo in Spring*, and a number of songs. Particular interest will attach to the first performance of a work for String Orchestra by Delius, composed in 1915, but which has not hitherto received a public hearing.

On November 7th English music will again have the place of honour at the same station. Mr. John Coates will give a recital of XVIIIth and XVIIIth century and modern English songs. The second part of the programme has been allotted to Arnold Bax, an outstanding figure among the younger composers. The *Phantasy* for violin and orchestra, which musicians and public agree in considering one of his finest works, and the *Quintet for harp and strings* will be performed.

Talks by the Director of Education.

The Director of Education is giving educational talks during the afternoons of October 31st and November 7th at the Bournemouth Station at 3 p.m. The subjects with which he will deal are: October 31st, Ancient Popular Ballads; November 7th, Modern Ballad Poetry.

Adventures on Dartmoor.

On Thursday, October 30th, at 10 p.m., Mr. A. J. Alan, the raconteur who made such an immediate success with his "Adventure in a Flat in Jernyn Street," and later with his quaint information concerning the "B. B. I.," will tell of his adventures on Dartmoor, the details of which we can do no better than leave to his own inimitable gift as a storyteller. This will be S.B. to all stations.

A Blessing to the Sick.

At a meeting of the Clergy Committee at Bournemouth to consider points of broadcasting, a suggestion was made and carried that on the first Wednesday in each month a short religious address should be broadcast from 3.0 to 3.20, for the benefit of the sick. The address would be preceded and followed by hymns and anthems—the whole service to last twenty minutes. This is being adopted by Bournemouth Station and will be put into operation on November 5th, at 3 p.m., and if successful may possibly be extended to once a fortnight. From letters received, we deem this will prove a blessing to the sick, for whom this address will be specially written and delivered.

Items from Liverpool.

On Tuesday evening, November 4th, the Liverpool Station will relay from the Philharmonic Hall the first part of the Philharmonic Society's second Concert. The conductor on this occasion will be Felix Weingartner, who will be making his first appearance at these concerts. The items to be broadcast are: Overture "Coriolanus," Beethoven; "Les Préludes," Liszt; "Symphony No. 2 in D," Brahms.

Later in the evening, the Temple Male Voice Quartet, who sang some time ago from the Liverpool Station with success, will give a selection of part songs, old and new, and to conclude the evening with a subject of universal appeal, Mr. Harry M. Ricka, the famous professional dancer and the originator of the Blues, is going to talk on the subject of "The Modern Dance 1924."

Prehistoric Man.

At 4.45 on Thursday, November 6th, and alternate Thursdays, Mr. Edward J. Burrow, F.R.G.S. (author of "Ancient Earthworks and Camps of Somerset"), will present at the London Station word pictures of prehistoric man, as follows: (1) Chell-Ah Faces the World—10,000 B.C., (2) Monster and the Cave Bear—6,000 B.C., (3) Our Heroes His Dead—2,500 B.C., (4) The Building of Stonehenge—2,000 B.C., (5) The Passing of the Somerset Lake Dwellers—1,000 B.C., (6) The Battle on the Hill—500 B.C.

The following day another interesting feature of the London programme will be the interviewing of Mr. Davy Burnaby, of Co-Optimist fame, at 4 o'clock.

Mr. John Poulde.

Mr. John Poulde, the composer, informs us that the statement in our issue dated October 3rd—that he would conduct one of his own works on October 14th, to be broadcast from Manchester Station—was "incorrect." We regret the error, due to our reliance upon a correspondent who has previously always been trustworthy.



(Drawn by Bert Thomas.)

Interw. Lady: "My dear, I'm so delighted to know that Beethoven is a mutual friend of ours!"

Fez, the Heart of Morocco.

A Talk from London, by Lieut.-Col. Gordon Casserly, F.R.G.S.

DEEP in the heart of this strange land lies the old Northern capital, Fez, to-day much as it was five hundred years ago. Morocco, a country nearly the size of France, forms the north-west corner of Africa, almost touching Spain at the Straits of Gibraltar, only thirteen miles broad, the coast of each visible from the other.

Twelve years ago it was a barbaric land where tyranny, slavery, brigandage, rebellion, and civil war unceasingly held sway: until in 1911 the Sultan, besieged in Fez by his own subjects, called in the French to save him. Their troops marched up from Casablanca, on the Atlantic coast, and in 1912 Morocco became a Protectorate of France. The French have given it peace, justice, and order, built harbours, fine roads with splendid motor services everywhere, a narrow-gauge railway cross it and down to the south, new, small European towns outside the old cities—but they left the latter untouched. So Fez remains the most Oriental city I have seen from Tangiers to Tokio.

Motoring Under O'Moullies.

When I first went to it, I motored 250 miles there from Algeria over a roadless tract between the mountains. It was November—and winter in the interior of Morocco is worse than in England. In drenching rain and icy wind from the snow-clad hills around, sticking in mud and digging the car out with our hands, once skidding to the edge of a precipice 1,000 feet high, we went, three women and three men, with a Negro chauffeur.

The car behind us overturned on the awful track; a woman in it was killed, her husband grievously injured, their baby and the Negro driver escaping unhurt. Other cars stuck and could not come on. We finally broke down in the dark, twenty miles from Fez, in a district then overrun with brigands; but a lorry towed us in at midnight. Now there is a regular daily service of motor coaches on a good road.

Two Cities in One.

When next I travelled to Fez it was summer, and wild flowers were waist high.

In a sloping valley among the mountains it lies, 1,100 feet high, two cities in one, encircled by walls enclosing a population of 110,000, with very few Europeans in the number; for they mostly live—about 1,500 of them—in a new town a mile or two away. Lowest in the valley lies Fez-el-Bah, built in A.D. 800, the bigger city, a place of steep, narrow lanes between blank-walled houses as high as a London fire-storied building, windowless to the street. Yet the interiors are light, for they are built round inner courtyards and gardens; and in the luxurious residences of nobles and rich merchants the women of the harem ring off their veils and shrouding cloaks and, lavishly decked with jewellery, shine in bright silk dresses, invisible to the outer world.

A Land of Beggars.

But in the dirty lanes outside beggars whine all day, squatting in the mud. See those three blind men sitting side by side. Suddenly they thrust out all together their right hands holding begging-bowls and cry in chorus:—

"In Allah's name, alms! You who are rich, pity the poor! You who have sight, be merciful to the blind! In the Prophet's name, alms!"

The three voices cease, the bowls are lowered, their chins drop on their chests, and the sightless eyes are turned to the ground. Farther on sit two old blind women, who clamour at the sound of every footfall. Near them a pained man crouches. Then a toothless crane too

weak to stretch out her hand. Everywhere these miserable wretches!

On a tall mule a rich Moor, in white woollen garments under a black cloth burnous, the hood drawn over his head, rides unfeeling past them, perched on a ponderous saddle covered in red cloth, his bare feet in yellow heel-less slippers thrust into silver stirrups. But a poorly-clad, veiled woman, abashing against the wall as he shouts, roughly, "Balek!" (Make way!) returns to drop a small coin in the old crane's bowl.

The Shopping Quarter.

A hand-bell rings; up the steep lane hobbles the ringer, a ragged man, with a wet, hairy thing like the bloated carcase of a drowned dog under his arm. It is only a goatskin bag full of water. A passer-by stops him. Through a metal spout fixed where the goat's foot once was he fills a brass cup, the buyer drinks and pays his money, and the water-carrier limps on.

Now the lane narrows into a dirty alley nine feet wide, between low, single-storied booths, and across it mats of dried reeds are stretched to keep out the hot sun in summer. Here begins the shopping quarter—the souks. As always in the Orient, the sellers of the same articles group together. Thus the Souk el Attarine is the Perfume Sellers' Street; all the booths are filled with tiny glass scent-bottles and long painted and gilded candles adorned with coloured paper to be lit at the tombs of saints. The Souk el Khayatine, Tailors' Street, shows nothing but men sewing busily at dull male garments or the gaudy dresses of women.

Strange Torques.

A Moorish shop is just a square hole four or five feet from the ground, eight feet deep, broad and high. There is no counter, for the bottom goes back to the rear wall, and on it sits the barefooted seller with his wares about him or on the shelves around.

Such strange throngs hurry through these narrow souks. Ragged porters and tiny donkeys, equally laden with heavy burdens, smooth-faced students from the medersas (theological colleges) in black and white flowing garments, pig-tailed small girls and shaven-headed boys, veiled women in voluminous, starched white cotton cloaks hiding the gay garments underneath, bare feet in heel-less, gold-embroidered velvet slippers. Grinning Negroes and grare, fair-skinned Moors—for the man of Fez is generally whiter than many Europeans. Hook-nosed Jews in black caps and gabardines, greasy curls by their ears. And always the warning cry of "Balek! Balek!" as mule-riders or laden men and animals push through the crowds.

A Neglected Palace.

Higher up the valley is Fez Djedid ("New Fez"), built in 1276. It holds the Sultan's palace (which he rarely visits, for he lives in Rabat), its high walls enclosing a college, a library, gardens, a pond, and a menagerie. Here is the Jewish quarter, filled with black-gabardined, ringleted men and unveiled women in white muslin gowned dresses and heads swathed in silk kerchiefs. The Jews are all workers—traders, shoemakers, jewellers, money-lenders.

By one gate of Fez Djedid is an open space with a French bank and two cafés; and from it start regular motor services linking the city with the outer world. For few use the little railway a mile away. But now is being built a broad-gauge one to Tangiers; and in five years you may travel from Calais to Fez in a sleeper, with only the break of the three-and-a-half hours' crossing of the Straits of Gibraltar.

Insects Calling!

By Robert Magill.

WIRELESS becomes more wonderful every day and a scientist has just invented a microphone which is so sensitive that by its aid you can listen to the conversation of the insects.

Now, it's all very well for you to say that this is only these scientists again, bang them! This is a matter that affects all of us, for the ability to pick up these entomological messages will soon be only a matter of wave-length. Thus you will be fiddling round as usual with your controls, trying to make the signals stronger, and you will switch on to the back garden.

The Wasp's S.O.S.

You will not be able to understand what it is all about, of course, because the *Hymenoptera* and the *Coleoptera* are not trained electricians; but you can guess how it would all be translated. Thus "IWP calling" would indicate that a wasp had got his feet entangled in the bottom of a jam-pot, and was sending out an S.O.S. for assistance.

In addition to this, you will be able to hear the bee sounds sending pessimistic messages about the clover crop, and the sergeant-major drilling the Bombardier Beetles.

It has been known to entomologists for a long time that ants use a species of wireless telegraphy to communicate with each other, and the antennae on their heads are nothing more or less than aerials. As it is, the Postmaster-General and the British Broadcasting Company often tear their respective hair because they cannot go and collect a licence fee from every ant in England.

An Exclusive Interview.

But supposing you tap in to the ants, you will learn details concerning their domestic and political relations that we can at present only guess at. Does the ant work so hard because he likes it? He often carries an equivalent of three tons on his back. Or does he do it because the foreman ant has a bigger pair of nippers?

But the plum of all will be if we happen to hear some young reporter from *The Insect World* getting an exclusive interview with Mrs. Spider, who has just been starred on the films in a Nature film. She will be giving him her views on the Modern Girl.

"Don't talk to me," she will say. "I can't bear 'em, the husbands! In my young days we never ran after the males. They used to have to come and show off in front of us, as you can read in any book of Natural History, and no nice-minded spider would have noticed the wretches until she had been properly introduced. I ought to know. I never had a matrimonial disagreement in my life, and I've eaten four husbands."

"Jammed" by a Grasshopper.

"I remember my Grut—a charming fellow. He wore eight spats. He had exquisite taste, although he was, perhaps, a little too highly-seasoned for an unsophisticated maiden like me. Then there was my fourth—what there was of him. He lost three legs in a motor accident. He happened to step on the accelerator of a Ford at the same time as the driver."

"My future plans? I'm going to let my web furnished for the winter, if I can get a premium of a couple of flies, and I'm going back on the films."

At that, a grasshopper will chirp, and cause oscillation enough to jam the whole business.

But it will have its use. You'll be able to hear a mamma fly telling her family—and she has about seven million children in the course of a year—the correct way to slide off a bald head, and you'll hear the aphid flies quarrelling like women at a sale to get at your sweet peas.

Light for Listeners.

Mr. Reith's Survey of Broadcasting.

IN spite of its popularity very little seems to be known about the methods of broadcasting by "the man in the street." In the current issue of that famous and historical magazine the *Quarterly Review* there is an illuminating article on the subject by Mr. J. C. W. Reith. In the space of a few pages he surveys the whole field—from the technicalities to the composition of the B.B.C. staff, and sheds light on many problems that puzzle the average listener.

"It was a Government decision (he writes) that the service should be under central control here, in the hands of one organization, and the companies interested in the manufacture of wireless apparatus, many of whom had applied for permission to broadcast, were invited to meet together and submit a draft constitution to the Postmaster-General of the day. . . . The B.B.C. is a public service in every sense of the word. Its revenue comes from a proportion of the licence fee, and according to an Act of Parliament it is illegal to be in possession of wireless apparatus without a licence from the Postmaster-General."

In the Listeners' Hands.

Dealing with the important question of poor reception, Mr. Reith gives some valuable information.

"There are various factors which militate against satisfactory reception, but most of them are capable of control to a greater or less degree. . . . Interference is caused by obsolete transmitting apparatus or faulty tuning. The use of apparatus inferior to standard and insufficient as to power, constitutes a defect of a different order, and one which it is entirely within the listeners' hands to overcome."

Concerning the broadcaster's influence on public taste, Mr. Reith refers to the great opportunity

" . . . of inculcating an appreciation of much which formerly would have been denounced as beyond their taste or comprehension. Many fallacious arguments are advanced on this very question, and the B.B.C. has been accused of giving not what the public want but what they think it needs. It is easy to underestimate intelligence, and to cater down to a fictitious demand for lower standards which must then be met. That which is good need not be unpopular, nor should it be assumed that that which is popular is bad. To preserve the balance between contending factions, to discover the union of intrinsic merit and the elements of common appeal, to endeavour to keep above but not too far above, to advance without losing any of his followers, to lead and not attempt to drive, such aims as these must be before the programme builder. Imagination in high and vigorous degree is requisite, for that which was wonderful to-day is mediocre to-morrow, and stale the day after."

"If we say that we aspire to giving satisfaction to three-quarters of the time, it is creating a task of no small magnitude, and this must in no way be inconsistent with the standard of general policy."

Mr. Reith paints a vivid pen picture of future possibilities.

"One might venture to say that nothing is too fantastic for realization sooner or later. Voices from the ends of the earth will cease to be a marvel; wireless disregards the barriers of Nature and man's device; it is super-natural, and when upon it is superimposed the burden of music, when it is the carrier for the interchange of achievements in all the arts and sciences, it may well become the vehicle of an understanding that will embrace all men and nations."

The Fairy Gift of Radio.

A Mighty Power for Good. By Dr. Mary Scharlieb, M.D., M.S.

KNOWLEDGE comes to the human race by means of the senses, and chiefly through the senses of sight and hearing. Anything which develops or extends these senses must be reckoned as an additional asset in education. Thus we acknowledge our indebtedness to the microscope, which reveals to us the world of things otherwise invisible owing to their extreme smallness, and the telescope, which shows us things we cannot see by reason of their distance. In the same manner, the gramophone, the microphone, and their congeners extend our sense of hearing and confer on scientists, ordinary men, and deaf people inestimable benefits; but the new science of broadcasting has certain special applications that appeal to our Imperial, our scientific, and our educational cravings.

When Queen Victoria celebrated her Diamond Jubilee she pressed a button and the telegraphic announcement of it was flashed to every part of her Empire. But when King George opened the Empire Exhibition his very voice was heard over a wider area.

It is not possible to realize the additional power and influence that are conferred on rulers and statesmen by this fairy gift of ability to make their pronouncements audible to the assembled world; nor is it possible to realize the effect that this new agent may have on the councils both of war and peace.

Value of the Living Voice.

In the education of children and young people an attempt has always been made to appeal to their intellectual faculties through their senses. The printed word, the illustration, the experiment, and the diagram addressed themselves to the eyes; while the lecture, the personal coaching, and recitation enlisted the sense of hearing in the solution of the problem. Much was gained when history, geography, and many other subjects were taught by moving pictures

and by the epidiroscope; but more still is gained and expense is lessened when the living voice of the teacher can be heard in many and widely-distant schools and lecture halls.

Helping on the World's Work.

When schooldays are ended, radio will be found a potent help to young people in colleges, in medical, and in technical schools of all kinds. One professor could instruct thousands of students, answer questions, and make explanations when necessary.

Education is never complete, and adults as well as children and adolescents are constantly in need of information. The wireless installation in office, study, and consulting-room would lighten and improve the work of merchant, scientist, author, statesman, and physician; but the advantages offered by radio are not limited to its power of ministering to the work of the world: it may be also a powerful agent in the production of pleasure and in promoting culture and literary enjoyment.

Pleasure and Duty.

It is in the consideration of this part of radio's wide domain that care and conscience must be its guides and supporters. There is no pleasure without its corresponding duty; there is no asset that does not invoke a debit, and the very facility of radio, the very fact of its power to minister to the people's pleasure, demand the most scrupulous honour in dealing with it. Those who regulate the production of programmes for broadcasting and the public whose demand controls the supply, are jointly responsible that what is broadcast shall be of such a character as to promote public well-being.

To illustrate the meaning of this caution, let us take the case of music. Music may be grave or gay—selections from oratorios and operas, or from popular songs and dance music.

The taste of the public varies, and all must be catered for, but it is essential that all the music shall be good of its kind, that it shall be such as to improve the taste and to raise the tone of those who hear it.

A Quiet and Constant Friend.

So, too, with songs, recitations, and speeches. They will, and must, vary, and many different classes have to be pleased; but each article must be good of its kind.

Among the classes who may be greatly helped by radio are those who are more or less isolated and are unable to avail themselves of the ordinary means of instruction, pleasure, and amusement.

People whose work is of a monotonous and mechanical nature will also benefit largely, and already cases are known of sempstresses, the tedious of whose work is pleasantly beguiled thanks to their quiet and constant friend, through whose good offices they and their apprentices can enjoy a share in the news of the day, the charm of music, and even be present in lecture-hall, banquet, and church.

It is claimed for Colonel E. H. R. Green that he has so nearly perfected an invention for seeing by wireless that it will be possible for him to broadcast cinema plays within the next twelve months.

Colonel Green is the son of the late Mrs. Hetty Green, the well-known woman financier.



(Reproduced by permission of the National Gallery, London.)

THREE SAINTS (By Orcagna).

This picture will be among those to be discussed by Mr. Stewart Dick in his talk from London on Monday, October 27th, on "London's Pictures."

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S FOURTH SYMPHONY.

(BELFAST, WEDNESDAY.)

THIS is one of the happiest and one of the most exhilarating of Beethoven's nine Symphonies. It was written in 1806, the year in which he became engaged to the Countess Theresia of Brunswick (an engagement which, however, as it turned out, came to nothing). The usual symphonic orchestra is used, except that there is only one FLUTE, instead of two. The Brass consists of two HORNS and two TRUMPETS. There are four Movements, as follows:—

I.

Slow.—This is preceded by an INTRODUCTION. After a quiet chord on Woodwind and Horns (Strings moving slowly in unison), the Violins give out a phrase of soft, slow, detached notes. The whole Introduction is made out of this. All is quiet for some time; then, with a sudden climax and a drum-roll we plunge into the First Movement proper—

Quick, Lively.—There are seven loud chords; then the FIRST MAIN TUNE is given out. FIRST VIOLINS, accompanied by the other Strings, hop down the notes of a chord. This is answered by a smoother phrase in Woodwind, then the loud chords come again and the whole Orchestra takes up the Tune.

Quickly there comes a lull, but equally quickly the whole Orchestra takes up the First Tune once again, this time ending with violent, insistent chords, "off the beat."

Strings are then suddenly left to themselves, and die down to a soft chord. This they hold while the SECOND MAIN TUNE is heard—a rustic little phrase in Bassoon, then Oboe, then FLUTE, which prolongs the Tune. This leads into other Tunes—first a bolshoius one, then a quiet conversational one in Woodwind. There is still more material, but this is the most important, and makes a delightful piece in which some attractive novelty is for ever cropping up.

II.

Slow.—This is in strict "Sonata" form. It opens with a sustained, song-like FIRST MAIN TUNE in STRINGS.

This is repeated by Woodwind. After something of a climax in the Full Orchestra, the CLARINET gives out the SECOND MAIN TUNE, another song-like melody. There is a soft string accompaniment.

After this, there is a very brief Development Section, followed by a regular Recapitulation of the two Main Tunes.

III.

Quick, Lively.—This is a very gay Minuet and Trio. The MINUET, in which most of the Orchestra is used throughout, is in the usual form of such pieces:—(a) a fairly long Tune given out and then repeated, (b) a development and repetition of the Tune, (c) repetition of (b). The TRIO is in the same form. Woodwind and Horns have most of the work.

After the Trio, the Minuet is repeated; then, on this occasion, Beethoven repeats his Trio, finishing with the Minuet once again. So the order is, Minuet-Trio-Minuet-Trio-Minuet.

IV.

Quick, but not too quick.—The Finale of this Symphony is one of the most vicious movements ever written by Beethoven. Yet in spite of its spontaneity, it is very clear in form. The FIRST MAIN TUNE (which starts without preamble) is soft, very rapid and bustling. It is given out by STRINGS.

It has barely begun when the rest of the Orchestra rudely interrupts with three loud chords. But it continues on its way, and culminates in a smooth phrase in FIRST VIOLINS, which is echoed by FLUTE, CLARINET and Bassoon in octaves.

This brings a sudden climax in FULL ORCHESTRA.

When this quickly dies out, Oboe starts the SECOND MAIN TUNE with a quiet, expressive phrase. It is accompanied by sustained Strings and harp-like Clarinet work. Flute (very high) has the second half of the Tune, which is then repeated by STRINGS, with the first half in the bass and the second half in the treble.

For a little while the music continues in much the same style; but gradually the spirit of the First Main Tune returns, and a lengthy Development begins, in which many new little tunes appear, always built on the foundation of the First Main Tune.

After a big, sustained climax in the whole Orchestra, the Recapitulation starts. It has a humorous beginning; Bassoon leads off the bustling First Main Tune, playing it softly and "sweetly" (dolce) with a mere accompaniment of a few pizzicato notes on Strings.

Then the whole Orchestra crashes in and the rest is repetition, with slight alterations.

The Movement ends with a headlong Coda (or "tail-piece"), interrupted, just before the end, by a hesitating attempt to start the Movement all over again.

STANFORD'S "THE REVENGE."

(MANCHESTER, TUESDAY.)

A detailed description of this work for Chorus and Orchestra will be found in last week's Radio Times.

LONDON'S CHAMBER MUSIC PROGRAMME.

LONDON STATION, on October 24th, will broadcast a very interesting programme. Chamber music will be given by the Virtuoso String Quartet, led by Miss Marjorie Hayward, who is well known as a solo violinist in chamber music circles. The works to be given are the Quartet in B Flat ("The Hunting Quartet") and the whole of the G Major Quartet, by Dvorak, which is less often heard than the familiar "Nigger" Quartet.

An interlude of Humour will be given at 8.5 p.m. by Miss Phyllis Scott and Miss Mayra O'Keefe in comedy duets, and Mr. Nelson Jackson, the well-known London entertainer, who recently deputized on the B.B.C. tour for Mr. Charles Penrose, who was unfortunately ill with laryngitis.

A New Broadcast Play.

At about 8.50 p.m. on the same evening, and also from London, the first performance of a short comedy, *Light and Shade*, specially and brilliantly written for broadcasting by Dr. L. du Garde Peach ("L. du G." of *Punch*), will be given by Raymond Trafford and Jean Sturrock. It is anticipated that this will be one of the most successful plays ever broadcast, and its effectiveness will be enhanced by the scene having been designedly laid in a darkened room. Listeners will enjoy the transmission better if they listen to it in darkness. It will be remembered how effective the transmission of the tragedy, *A Comedy of Danger*, by Richard Hughes, became when listeners extinguished their lights, in fact almost too realistic for many nervous members of the audience. This play, however, is a sparkling comedy, and will, therefore, probably be even more widely popular on this account.

Listeners' Letters.

(All letters to the Editor to be acknowledged must bear the name and address of the writer. Anonymous contributions are not considered.)

Broadcasting and—Telepathy?

DEAR SIR.—Recently I was listening to "Sportmen All" on a crystal set, with the 'phones on my ears, and when the item, "England v. Australia" came on, the thought flashed into my mind, whether a Mr. M., from whom I received a postcard that day, and who in his younger days was an enthusiastic cricketer, was also listening.

After a very short space of time—certainly not more than two seconds—my little daughter, who was doing her homework, suddenly turned round and said: "Daddy, have you seen the postcard that has come from Mr. M.?"

At that time, the loud speaker was not in use, and my thought was not accompanied by any audible spoken words.

Yours truly,

London, S.W.

J. H.

Are Critics Necessary?

DEAR SIR.—The criticisms made by critics, professional or otherwise, are not, to my mind, in the interests of art, science, or music.

What does the everyday person think of a page or two of criticism? Nothing. The public are quite capable of knowing what they don't like and what they do.

As soon as the critic is announced on my set I switch off for the period, and I expect that thousands do the same.

We know what we want, without any outside assistance. We know what we enjoy. If I want roast beef for my dinner, I want no one to tell me that it's wrong, and that I should have boiled mutton.

Yours truly,

Blackpool.

Listener No. 100.

Applause in the Studio.

DEAR SIR.—One of the principal advantages of broadcasting, to my mind, is the absence of applause. At present it is the only way to hear the final bars of many of the finest musical compositions. At concerts, and even in grand opera, some of the best portions are usually entirely smothered by premature applause.

If some listeners must have applause, let them supply it themselves, as they would at a concert. This would not spoil broadcasting for others who can appreciate a good performance without additional noise.

Yours truly,

Widnes.

L. F.

A Bean in Country Listeners.

DEAR SIR.—Undoubtedly the relaying of programmes from Chelmsford has been a blessing to the people of this area. Along with his more lucky brethren of the one, two, or more valves set, the humble cottager with his crystal set has been able to enjoy an excellent broadcast programme.

Some disappointment has resulted of late from the relaying of the provincial programmes. The London programmes have always met with approval, and it is realized by all that probably London has better facilities for securing the services of the most popular vocalists, etc., of the day. Reception is, and must of course be, best when "5XX" is relaying from the London Studio.

It would give great satisfaction to the majority of country listeners if Chelmsford were to relay only from London, and thereby give the crystal set enthusiast of these out-of-the-way districts the opportunity of knowing a few days ahead what programme he might expect.

Yours truly,

King's Lynn.

K. C. W.

How We Got Mah Jongg.

A Talk from Edinburgh, by R. B. Newington.

MANY theories have been advanced on the origin of Mah Jongg, the fascinating game from China, but that which I obtained from a Chinese friend whilst in Shanghai seems to be authentic.

About 3,000 years ago, a fisherman named Sze lived on the shores of a lake near Ningpo, the capital of Chekiang Province, to the south of Shanghai, and one day he was struck with a great brain-wave. He discovered that he could catch more fish from a boat than by standing on the shore.

At first fish were caught in abundance, but as soon as stormy weather approached Sze's rustic fishermen, being land-hubbers, became sick.

A Cure For Sea-Sickness.

Sze, being somewhat of a philosopher, decided that sea-sickness could be prevented by giving the sufferer from the complaint something to take his mind off the thoughts conducive to this unpleasant sickness.

Accordingly, Sze and his family put their brains together, and after long and serious consideration they devised a game which they called Mah Dian, and which consisted of 108 pieces of cardboard, and each of the four players held 13 cards, as is the case to-day; and so engrossed were the fishermen in this game that they forgot to be sea-sick, and the business of Sze and Co. increased and flourished exceedingly.

From this point the game caught on, and was taken up by a person in very high circles, namely, General Chen-Yu-Mun, an officer of the Chinese Imperial Army stationed at Ningpo.

Keeping Soldiers Awake.

Now, Chen had his troubles, as did Sze, the fisherman, for his soldiers would not stay awake at nights and were always found to be soundly sleeping when they should have been on the look-out for bandits, who found it quite easy to commit their nefarious deeds without interruption. Chen, hearing of this wonderful game which was so fascinating that fishermen forgot to be sick in stormy weather, obtained several sets and soon Mah Dian became part of the army curriculum, and not a sentry was ever found asleep at his post.

However, in the course of time, the soldiers' keenness waned, and cases of sleepiness occurred, and the bandits once more were able to pursue their evil ways. So the General decided that drastic steps must be taken and proceeded to brighten up the game by introducing some new features in the play. He therefore invented some new cards, ching, fah, puh, which we call red, green, and white dragons, and the four winds, which thus brought the total number of pieces up to 136, and never again was he troubled by his soldiers.

The Fever Spreads.

Up to this time gambling was not indulged in, but later on, the legend runs, a certain Shanghai business man, Chang-shin-mo, on a visit to his relations in Ningpo, learnt to play, returned to Shanghai with several sets which he distributed, and within a few months was back again in Ningpo, with a party of his city friends.

Chang-shin-mo, being in touch with the business men of the cities of Shanghai, Tientsin, Peking, etc., found he was able to obtain the interest of the upper classes of Chinese, and soon Government officials and even mandarins were overcome with the fever and for their benefit Chang introduced the remaining eight cards—wei, plum blossom, lan, orchid, rub, chrysanthemum, and chin, bamboo, known as the flowers and the four seasons, bringing the total to 144, the number used at the present day.

PEOPLE IN THE PROGRAMMES.

A Singer from Wales.

MISS GWLADYS NAISH, who is to sing at London on October 28th, is a native of Wales. She was born and educated at Cardiff, her studies including a course of music at the University College of Wales, where she was one of the first graduates in music. She took her L.R.A.M. at an early age and later studied privately.

Immediately after her first London recital Miss Naish was engaged for the Queen's Hall Promenade Concerts, and she has since appeared at the principal cities and towns throughout the country.

Soldier and Journalist.

THE short talks given from Aberdeen by Lieut.-Colonel E. W. Watt have proved very popular with listeners. Lieut.-Colonel Watt is Joint Manager of Aberdeen Newspapers, Ltd., and has been engaged in journalism both on the editorial and the business sides.

During the war, he commanded the 4th Reserve Battalion of the Gordon Highlanders and also served on the Western Front. In 1920 he was a delegate to the second Imperial Press Conference in Canada.



(1) Miss Gwladys Naish; (2) Lieut.-Col. E. W. Watt; (3) Miss Marion McCarthy; (4) Mr. Willie Rouse; (5) Mr. Richard Tresseder.

For Public Speakers.

LISTENERS who are interested in elocution and public speaking should make a point of hearing a talk on these subjects (the first of a series) which is to be given from London on Friday, November 7th, at 4.30 p.m., by Miss Marion McCarthy.

Miss McCarthy, who is an authority on stage training, is a sister of the well-known actress, Miss Lillah McCarthy.

"Wireless Willie."

AMONG the most popular wireless humorists is Mr. Willie Rouse, who is known to listeners as "Wireless Willie."

Originally a pianist and organist, Mr. Rouse

studied music at the London Organ School and was a professional organist when he was only thirteen. He was appointed Deputy Grand Organist of England in Freemasonry and Grand Organist in the Royal Arch and Provincial Grand Organist for Middlesex, and for fifteen years he has been musical director of the Masonic Festivals.

For some years Mr. Rouse appeared on the music halls as an entertainer. Besides frequently broadcasting, he is now programme adviser to the R.B.C. (Humorous Section).

How He Knows.

A FEATURE of the Cardiff programmes are the chats on gardening given by Mr. Richard Tresseder, who is a member of the Welsh Committee of Forestry Commissioners and has an experience in horticulture extending over thirty-five years.

When on a holiday last year in Cornwall, Mr. Tresseder entered a hotel where there was a crowd of visitors all of whom were total strangers to him. The ordinary kind of conversation ensued, when one of the strangers said: "Isn't your name Tresseder?"

"Yes," was the reply, "Richard Tresseder; but I don't remember ever having seen you before."

"Very likely not," answered the stranger, "but I recognise you by hearing your voice over the wireless."

Surprised the Engineers.

TWO popular wireless entertainers are Mr. Robert Pitt and Mr. Langton Marks, who are to broadcast from London, Cardiff, and Birmingham this week. They are often known as "Mutt and Jed," because one stands well over six feet, while the other is at the other end of the scale.

The taller of the two has a breath comparable in magnitude to his stature, and he occasionally employs it in holding a long steady note which astounds his audience both visible and invisible. When he first broadcast and played this trick on the engineers, they careered round and round the transmission room convinced that something unforeseen and terrible had happened in the interior of the apparatus!

"Domestic Service Problems."

PRINCESS KARAIMA, who is to broadcast from London on November 1st, on Domestic Service Problems, is the daughter of a Swedish Senator. At the age of nineteen she married a Greek diplomatist, and occupied the difficult position of *deputy* of the Diplomatic Corps at The Hague.

At the age of twenty-two she published in Paris a volume of French epigrams, which has long been out of print. Later on, she wrote several dramatic works, which were produced in various towns in Scandinavia.

In 1915 she founded the White Cross Union, an international philanthropic movement, which has for its object the alleviation of suffering and endeavours to make people realize that sorrow is the result of wrong mental conditions, which can be remedied.

A Popular Orchestral Leader.

THE leader of the Belfast Station orchestra, Mr. E. A. A. Stoney, will, on Wednesday, November 5th, play the solo violin part in the *Symphonic Rhapsody*, by Lalo, and on Friday, November 7th, a night of Scottish Music, he will, by special request, play a *Fantasia* on Scottish air arranged by himself.

Mr. Stoney comes of a well-known Manchester musical family, and made his first public appearance at the age of five. He studied at the Paris Conservatoire, and was one of the best-known soloists of Scotland.

WIRELESS PROGRAMME—SUNDAY (Oct. 26th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

3.0.—Time Signal from Big Ben.
THE J. H. SQUIRE CELESTE OCTET:
Under the Leadership of
MAYOR GORDON.
At the Piano, FRANK READE.
SARAH ROSLY (Contralto).
TOM KINNIBURGH (Baritone).
FREDERICK THURSTON (Solo Clarinet).
S.B. to Newcastle.
The Octet.

Overture, "Il Corvo" Gomez
Violin Solos.

Romance and Finale for 2nd Concerto
Wienawski.

(Soloist, MAYOR GORDON.)
Contralto Songs.

"Agnus Dei" Bizet
"The Blind Piousman" Coringsby Clarke
Clarinet Solos.

Locals Gomez
Romance Flanagan

The Octet.

Arabesque Delmas
Romance Delmas

"Ouvre les yeux bleus" Maudslayi
Baritone Songs.

"The Arrow and the Song" Ralfe
"Husfield Bells" Easthope Martin (5)
Cello Solos.

Lullaby Cyril Scott (4)
Scherzo Ottendoff-Krueger

(Soloist, ANTHONY PINL)
The Octet.

Waltzes New and Old (By Request).
To-day, "A Garden in Brittany" (1924)

Yesterday, "Nina" (1894) Waldteufel-Sear
Contralto Songs.

"Break, Break, Break" Easthope Martin (5)
Clarinet Solos.

"Homing" Easthope Martin (5)
Clarinet Solos.

Three Intermezzi Stuntford (11)
The Octet.

Two Pieces by Grieg, from Lyric Suite.
Nocturne.

March of the Dwarfs.
Baritone Songs.

"Myself When Young" ("In a Persian
Garden") Liza Lehmann

"The March of the Cameron Men" Campbell
The Octet.

Two Numbers for Strings Only.
Minnet Holman-Sear

Adagio and Corrente Bittles-Sear
Selection of Sir Lancelotti's Songs.

Announcer: J. S. Dodgson.

5.0.5.30.—CHILDREN'S CORNER. S.B. from
Cardiff.

3.30.—Anthem, "Peace Lives Again" J. F. Bridge

Hymn, "Praise the Lord, Ye Heavens
Adore Him" (A. and M. 222).

The Rev. S. G. HOOPER, M. A., Domestic
Chaplain to the Bishop of Southwark.

Religious Address.
Hymn, "All Things Bright and Beautiful" (A. and M. 573).

3.0.—Popular Orchestral Concert.

CECILIA FARRAR (Soprano).
ROBERT NAYLOR (Tenor).

NELLIE NORWAY (Silver Bell Solos).
THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.
Overture, "The Magic Flute" Mozart

Soprano Aria
The Jewel Song ("Faut") Gounod

The Orchestra.

Irish Pictures Ansell
Suite for Strings Peter Warlock

Bell Solos.

"I Love the Moon" Rubens
Melody in F Rubinstein

(By Special Request).
Soprano and Tenor Duets.

"Lovely Maid in the Moonlight" Puccini

("Dobama") Puccini

"Come to Arcadie" ("Marie England")
Edward German

The Orchestra.
Ballet Music, "The Queen of Sheba" Gounod

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-
ERAL NEWS BULLETIN. S.B. to all

Stations.
Local News.

10.15.—Tenor Aria
"E Laceran le Stelle" ("La Tosca") Puccini

The Orchestra.

Decease Jarnefeldt
Bell Solos.

"I Hear You Calling Me" Marshall (1)
"Love's Old Sweet Song" Mulloy (1)

The Orchestra.
Selection, "I Pagliacci" Leoncavallo

10.45.—Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

3.0.5.0.—The Leads of the
STATION REPERTORY COMPANY.

EMILY BROUGHTON (Soprano).
ALICE VAUGHAN (Contralto).

GEOFFREY DAMS (Tenor).
JAMES HOWELL (Baritone).

Under the Direction of JOSEPH LEWIS.
ALICE COUCHMAN (Solo Pianoforte).

S. FOWLER WRIGHT (Pianos).
Piano Solos.

Kreutzeriana, No. 5 Schumann
Scherzo a Capriccio Mendelssohn

Song Cycle.
"In a Persian Garden" Lehmann

(Arranged for Four Voices).
Piano Solos.

Liedsträume, No. 2 List
Gnomesreigen List

Poems.
Excerpts from Dante's "Inferno" Song Cycle.

"The Daisy Chain" Lehmann
Piano Solos.

Nocturne Debussy
Dance in E Debussy

En Route Polgreen
5.0.5.30.—CHILDREN'S CORNER. S.B. from

Cardiff.
Announcer: J. C. S. Paterson.

Service relayed from
HOLY TRINITY CHURCH, Coventry.

Conducted by The
Rev. Canon R. B. LITTLEWOOD.

6.30.—A New Feature in Radio Programmes.

RADIO FANTASY No. 1.
"CROWN OF THE YEAR"

Written by JOHN OVERTON.
Music Selected and Arranged by

JOSEPH LEWIS.
Characters in order of their appearance:

Chorus WILLIAM MACREADY
An Old Farmer PERCY EDGAR

John o' Dreams PERCY EDGAR
A Farmer JOSEPH LEWIS

A Waggoner HAROLD HOWES
THE STATION SYMPHONY

ORCHESTRA.
The Performance produced and conducted

by JOSEPH LEWIS.
The "Radio Fantasy" is an attempt to

find a new Art form for Broadcasting. It
is an entertainment which will comprise

Musical, Poetry and Drama in such a manner
as to form a complete harmony of mood.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Local News.
10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

AMY BATH (Soprano).
TOM BROWN (Bass-Baritone).

ERNEST LUSH (Double
ALAN FRANKLIN Pianoforte).

3.0.—Ernest Lush and Alan Franklin.
Variations on an Original Theme

Arthur Somervell
Amy Bath.

"At the Mid-Hour of Night" Cowen
"The Little Red Lark" Needham (1)

Tom Brown.
"The Last Call" W. Anderson (1)

"Thank God for a Garden" Terean del Riego

"Oh, Oh, Hear the Wild Wind Blow" Tolo Mottet

Ernest Lush and Alan Franklin.
Andante and Scherzetto Chamande (5)

"Le Matin" Amy Bath.

"Cockon Song" Quilter (1)
"Bid Me Discontinue" Bishop

"Nymphes et Sylvestres" Bemberg
Alain Franklin.

Minuetto Melan-Corvillat
Tourbillon Melan-Corvillat

Tom Brown.
"The Late Player" Alldrich

"The Devout Lover" M. Valeria White
"Aliment" W. Mendelsohn (1)

THE ROYAL BATH HOTEL
ORCHESTRA.

Relayed from King's Hall Rooms.
Musical Director, DAVID S. LIPP.

5.0.5.30.—CHILDREN'S CORNER. S.B. from
Cardiff.

6.30.—Choir of Holdenhurst Road Wesleyan
Church:

Hymn, "I Lift My Heart to Thee, Saviour
Dress" (Hymn No. 43, Methodist
Hymn Book).

6.35.—The Rev. W. E. WITHERS, Religious
Address.

6.45.—Choir, Anthem, "Holy Art Thou"
(Handel's Largo in G) (Antiphon).

6.50.—ORATORIO
"The Seasons" (Haydn).

(Composed in 1806.)
Characters represented:

Simon, a Farmer
ROBERT STURDIVANT (Bass)

Jane, his Daughter
KATE WINTER (Soprano)

Lucas, a Young Countryman
HERBERT THORPE (Tenor)

Chorus of Country People and Hunters
"6.50" CHOIR

THE WIRELESS ORCHESTRA.
Conducted by

Captain W. A. WEATHERSTONE.
10.0.—WEATHER FORECAST and NEWS.

S.B. from London.
Local News.

10.15.—Major STANLEY HOW: Readings
from Robert Browning.

10.40.—Close down.
Announcer: John H. Raynoud.

CARDIFF.

3.0.4.30.—LIONEL FALKMAN'S
ORCHESTRA.

From the Capitol Cinema.
ARCHIE GAY (Tenor).

Orchestra.
Overture, "The Carnival of Venice" Thomas

Archie Gay.
"Jean" Marjorie Meade (1)

"I Know a Lovely Garden" Guy d'Hardelot

Orchestra.
Aubade Printaniere Income

Valse Chaudes Offenbach
Serenade Roccoco Meyer-Hofmann

Archie Gay.
"Adelaide" Beethoven (11)

"Courage" Beethoven (5)
Orchestra.

"Woodland Dances" Haines (7)
(a) "Danse of the Dryads"; (b) "A

Woodland Serenade"; (c) "Fawns in
the Forest."

A number against a musical item indicates the name
of its publisher. A list of publishers will be found on
page 245.

WIRELESS PROGRAMME—SUNDAY (Oct. 26th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

- Archie Gay.**
 "The Sands of Dee" *Clay*
 "Dolores" *Phillips*
 Orchestra.
 Selection, "Chopiniana" *arr. Finch*
 Announcer: A. H. Goddard.
- 5.0-5.30.—CHILDREN'S CORNER S.B. to all Stations.**
6.30. Mr. Jerky Morris' Choir.
 Hymn, "God Save the People" *Elliott*
 Anthem, "Send Out Thy Light" *Gounod*
 The Rev. HENRY CARTER: Religious Address.
 Hymn, "God is Our Refuge" *Belmont*
- 8.0.** **NANCE FULLER-MILLS** (Mezzo-Soprano).
THE STATION ORCHESTRA.
 Conductor, WARWICK BRAITHWAITE.
 Orchestra.
 Overture, "Lohella" *Reisinger (1)*
 Selection, "L'Arlesienne" *Bizet*
 Nance Fuller-Mills.
 Recit.: "He was cut off out of the land of the living" ("The Messiah") *Handel*
 Arr. "But Thou didst not leave His Soul in Hell" ("The Messiah") *Handel*
 Orchestra.
 "Cupid's Conspiracy" *Comen (15)*
 (1) Polka Graciosa; (2) Danse Serenade; (3) Petite Gavotte; (4) Valse.
 Ballet Music, "Javotte" *Saint-Saens*
 Nance Fuller-Mills.
 Recit.: "Now the Moment Approaches" *Mozart*
 Arr. "Oh, Hasten, Tarry Not" *Mozart*
 Orchestra.
 "Under the Palms" *Glen*
 "La Colombe" *Gounod*
 "Entr'acte" *Boyce*
 Nance Fuller-Mills.
 Waltz Song *Anita Owen*
 Vesper Hymn *Flora Woodman*
- 10.0.—WEATHER FORECAST and NEWS.**
S.B. from London.
 Local News.
10.15. Orchestra.
 Selection, "Aida" *Verdi-Tavern*
 "Pageant March" *Finch*
10.30.—Close down.
 Announcer: E. R. Appleton.

MANCHESTER.

- 3.0-5.0. THE STEPHENS MILITARY BAND.**
 Conductor, R. C. STEPHENS.
 GEORGE JEFFCOCK (Baritone).
 Band.
 Overture, "Miralla" *Gounod (1)*
 Cornet Solo, "Adieu" *Schubert*
 Soloist, F. STEPHENS.
 Second Suite, "L'Arlesienne" *Bizet*
 "Reminiscences of Beethoven" *arr. Godfrey (1)*
 Baritone Songs.
 "Brian of Glenhar" *Herbert Graham (5)*
 "Beyond the Dawn" *Sanderson*
 "Crossing the Bar" *Tennyson*
 Band.
 Adagio, "Barren Corda" *Elgar*
 "Copy Suite" *German (11)*
 Baritone Songs.
 "Honour and Arms" *Handel (11)*
 "In Sheltered Vale" *Frank d'Algen*
 "Nazareth" *Gounod*
- 5.0-5.30.—CHILDREN'S CORNER S.B. from Cardiff.**
8.0. SYRIL GORDON (Mezzo-Soprano).
 "The Violet" *Mozart*
 SIDNEY G. HONEY: Talk to Young People.
8.35. Hymn, "Thou Didst Leave Thy Throne" (English Hymn, No. 685).
 The Rev. E. MILNER SWIFT, St. James' Vicarage, Warrington: Religious Address.
 Hymn, "Sun of My Soul" (English Hymn, No. 274).

- 8.50.** **An Evening with Mozart.**
THE "22Y" ORCHESTRA.
 Conductor, T. H. MORRISON.
 SYRIL GORDON (Mezzo-Soprano).
 BEATRICE EVELINE (Solo Violoncello).
 Orchestra.
 Overture, "The Magic Flute," 1st and 2nd Movements from Symphony in G Minor.
 Mezzo-Soprano Song.
 "Ah! My Love!" ("Cosi fan Tutte").
 Violoncello Solos.
 Adagio.
 Pastoral.
 Orchestra.
 3rd and 4th Movements from Symphony in G Minor.
 Mezzo-Soprano Songs.
 "Hasten, Tarry Not."
 "Desire for Spring."
 Violoncello Solos.
 Ave Verum.
 Gavotte in B Flat.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Local News.
10.15. Orchestra.
 Movements from Symphony No. 5 ("The 'Jupiter'").
10.35.—Close down.
 Announcer: T. O. Beachcroft.

NEWCASTLE.

- 3.0-5.0.—Programme S.B. from London.**
5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.
8.30.—"5NO" Choral Society Octet:
 Hymn, "Hark, Hark, My Soul" (A. and M. No. 23).
 The Rev. LEONARD SYKES, Westgate Hall: Religious Address.
 Hymn, "My God, How Wonderful Thou Art" (A. and M. No. 169).
8.50.—Chorus and Soloists:
 HARRY SHUTTLEWORTH (Bass).
THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
 Orchestra.
9.0. Italian Symphony, 1st Movement *Mendelssohn*
9.10. Harry Shuttleworth.
 "The Two Grenadiers" *Schumann*
 "The Lotus Flower" *Schumann*
 "The Wanderer's Song" *Schumann*
9.20. Romance from First Symphony *Schumann*
9.30. Harry Shuttleworth.
 Recit. and Air, "Lord God of Abraham" ("Elijah") *Mendelssohn*
 Air, "It is Enough" ("Elijah") *Mendelssohn*
9.40. Orchestra.
 Nocturne from "A Midsummer Night's Dream" *Mendelssohn*
 Overture from "Overture, Scherzo and Finale" *Schumann*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Local News.
10.15.—Close down.
 Announcer: E. L. Odham.
- AREDDEN.**
3.0-5.0.—THE CLYDEBANK BURGH BAND, S.B. from Glasgow.
5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.
8.30. Service relayed from SAINT MACHAR CATHEDRAL.
 Minister, The Rev. V. C. ALEXANDER, B.D., Rubislaw Parish Church.
9.30. THE WIRELESS TRIO.
 Trio No. 4 *Berthelsen*
9.40.—ALEX. MACGREGOR (Baritone).
 Recital of Negro Spirituals.
 "De Gospel Train" *arr. Burleigh*
 "Tis Me, O Lord" *arr. Burleigh*
 "Go Down, Moses" *arr. Burleigh*
 "Hard Trials" *arr. Burleigh*
 "Deep River" *arr. Burleigh*
 "Oh, Didn't it Rain?"

- 10.0.—WEATHER FORECAST and NEWS.**
S.B. from London. Local News.
10.15. Alex. MacGregor.
 "I Got a Robe" *arr. Burleigh*
 "Oh, Peter, Go Ring Dem Bells" *arr. Burleigh*
 "My Lord, What a Morning" *arr. Burleigh*
 "I Stood on de Ribber ob Jordan" *arr. Burleigh*
 "Nobody Knows de Trouble I've Seen" *arr. Burleigh*
 "Swing Low, Sweet Chariot" *arr. Burleigh*
10.25. Quartet.
 Selected Hymns.
10.35.—Close down.
 Announcer: Neil McLean.

GLASGOW.

- THE CLYDEBANK BURGH BAND**
 (Record Scottish Champions).
 Conductor, J. D. SCOTTS.
CLAIRE ALEXANDER (Mezzo-Soprano).
S.B. to Edinburgh and Aberdeen.
3.0. Overture, "Foot and Pasant" *Suppl*
 Selection, "Tannhäuser" *Wagner*
 March, "The Gladiator's Farewell" *Blanchenberg*
3.30. Claire Alexander.
 "Had I Jubal's Lyre" ("Joshua") *Handel*
 "My Heart that Believest" *Hach*
 Creation's Hymn *Beethoven*
3.40. Band.
 "Asleep in the Deep" *Fernie-arr. Sutton*
 Bass Vocal Solo by George Hill, with Band Accompaniment.
 Grand Selection, "Works of Verdi" *arr. Rimsky*
 Intermezzo, "In a Monastery Garden" *Katdrey (3)*
4.10. Claire Alexander.
 "Shepherd, Thy Demagogue Vary" *arr. Lane Wilson (1)*
 "Sappho Ode" *Beethoven*
 "Skye Fisher's Song" *arr. M. Kennedy-Praser (1)*
4.30. Mr. JAMES MURRAY, Secretary of the National Bible Society of Scotland:
 A Short Chat.
4.35. Selection, "Romeo and Juliet" *Gounod*
 Barcarolle, "The Tales of Hoffmann" *Offenbach*
 Andante in G *Bolton*
5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.
8.30.—Choir: Hymn No. 132 Church Hymnary.
 The Rev. JOHN FORD MULEOD, B.D., of Craigowan Parish Church, Co. Wick and Kiltroggan Religious Address.
 Hymn No. 133 Church Hymnary.
 Prayer.
 Hymn No. 131 (First Tunes Church Hymnary).
9.0. BESSIE SPENCE (Solo Violin).
 HERBERT A. CARRUTHERS (Solo Pianoforte).
 Sonata in A Major, Op. 100 *Brahms*
9.20. ROBERT WATSON (Baritone).
 Five Biblical Songs *Debrah*
 "Clouds and Darkness are Round About Him"
 "Lord, Thou Art My Refuge"
 "Hear My Prayer"
 "God is My Shepherd"
 "I Will Sing New Songs of Gladness."
9.50. Because *Arnsky*
 Orientale *Cesar Cui*
 Melodie, Op. 42 *Tchaikovsky*
 Scènes de la Chardas, Op. 18 *Haboy*
9.50. Robert Watson.
 "Lord God of Abraham" *Mendelssohn (11)*
 "Reverence, Timothy's Cry" *Handel (11)*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15.—Close down.
 Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 205.

WIRELESS PROGRAMME—MONDAY (Oct. 27th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

1.14 Talk to Women: Mr. GLOFFREY
S.B. to all stations.

4.0 0.15—*Greenwood Tales* by Florence Hoobrook. "Greenwood Tales" retold by Dorothy King. Stories by Elizabeth Clark.

6.30-6.45—**CHILDREN'S CORNER**: "How Blenheim Came to the Henley," by Florence Hoobrook. "Greenwood Tales" retold by Dorothy King. Stories by Elizabeth Clark.

6.45 7.0—*Curious Facts About Animals*, by Mr. Stewart Dick on "London's Picture." S.B. to other stations.

7.0 7.15—**GENERAL NEWS BULLETIN**. S.B. to all stations.

7.15 7.30—**ALL STATIONS PROGRAMME**. (For particulars see centre column.)

7.30 7.45—**TIME SIGNAL FROM GREENWICH**, WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all stations.

7.45 8.0—**THE SAVOY ORPHEANS AND SAVOY HAVANA BAND** relayed from the Savoy Hotel, London. S.B. to all stations.

8.0 8.15—**CHILDREN'S CORNER**. S.B. to all stations.

8.15 8.30—**WOMEN'S CORNER**. Sidney Rogers, F.R.H.S., Typical Horticulture, Hints. Edith Freeman (Contralto).

8.30 8.45—**TEENS' CORNER**. Uncle Bonzo: East African Experiences.

8.45 9.0—**THE ENTIRE PROGRAMME S.B. FROM LONDON**.

BOURNEMOUTH.

1.30-1.40—*The Station Wood Wind Quartet*.

5.0-5.30—**WOMEN'S CORNER**. Sidney Rogers, F.R.H.S., Typical Horticulture, Hints. Edith Freeman (Contralto).

5.30-5.45—**CHILDREN'S CORNER**.

5.45-6.0—**TEENS' CORNER**. Uncle Bonzo: East African Experiences.

7.0-11.0—**THE ENTIRE PROGRAMME S.B. FROM LONDON**.

BOURNEMOUTH.

2.30-3.0—**THE CRYSTAL CONCERT PARTY**: Dorothy Randall (Contralto), A. J. England (Bass), Dorothy Forrest (at the piano). Talk to Women: "Hobbies for Women" by Jessie March. The ROYAL DANCE ORCHESTRA, relayed from King's Hall rooms. Musical Director: DAVID S. LIFT.

5.0-5.30—**CHILDREN'S CORNER**.

5.30-5.45—**TEENS' CORNER**. Uncle Bonzo: East African Experiences.

5.45-6.0—**THE ENTIRE PROGRAMME S.B. FROM LONDON**.

CARDIFF.

1.0-1.15—**Falkman and his Orchestra**, relayed from the Capitol Cinema.

5.0-5.15—**TEENS' CORNER**. Uncle Bonzo: East African Experiences.

5.15-5.30—**CHILDREN'S CORNER**.

ALL STATIONS PROGRAMME (except Belfast).

Relayed from London.
7.30 9.30.

GERTRUDE JOHNSON (Soprano),
CARMEN HILL (Contralto),
WALTER HYDE (Tenor),
NORMAN ALLIN (Bass),
DAISY KENNEDY (Solo Violin),
RONALD GOURLEY (Entertainer),
BAND OF H.M. ROYAL AIR FORCE.
Conductor, Flight-Lieut. J. AMERS.
(By permission of the Air Council.)

Overture, "Rienzi" Wagner
Soprano Song
Waltz Song from "Tom Jones" German
Bass Song
Vulcan's Song from "Philemon and Baucis" Gounod
Violin Solos
Moment Musical Schubert-Kreisler
Scherzando and Tambourin Jean Marie Leclair
Band.
Woodland Sketches Edward Macdowell
1 "To a Wild Rose", 2 "Will o' the Wisp", (3) "In Autumn", (4) "To a Waterlily", (5) "Uncle Remus", (6) "Told at Sunset".
Tenor Song
"O Vision Enchanting" ("Emeralda") Goring Thomas
Contralto Song
"A Little Twilight Song" Cammingsby Clarke
"The Song My Mother Taught Me" Grimshaw (1)
Band
Selection, "Madame Pompadour" Leo Fall
Ronald Gourley will Entertain.
Soprano Song.
"Robin Adair"
"Comin' Thro' the Rye" Traditional
Bass Song.
"Now Sleeps the Crimson Petal"
Rogers Quilter (1)
"Simon the Cellarer"
Band
Suite, "Ballet Egyptian" Luigini
Tenor Song.
Scherzando Schubert
Violin Solos.
Waltz Song, "Aus Wien"
Gastner-Kreisler
Valse Caprice Nandor Zolt
Contralto Song.
"Unmündig of the Rose"
Hermann Lohr
"Sorrow and Spring" Graham Peel
Vocal Quartet.
"One More If I Remember" ("Rigoletto") Verdi
Band.
"Marche Lorraine" Louis Canne
(DAISY KENNEDY will be accompanied by ELIA IVEMEY)

WAVE-LENGTHS AND CALL SIGNS.

ABERDEEN (2BD)	495 Metres
BIRMINGHAM (5IT)	475 "
GLASGOW (5SC)	420 "
NEWCASTLE (5NO)	400 "
BOURNEMOUTH (6BM)	385 "
MANCHESTER (2ZY)	375 "
LONDON (2LO)	365 "
CARDIFF (5WA)	351 "
NOTTINGHAM (5NG)	322 "
PLYMOUTH (5PY)	315 "
EDINBURGH (2EH)	308 "
LIVERPOOL (6LV)	315 "
SHEFFIELD (6FL)	301 "
LEEDS	346 "
BRADFORD (2LS)	310 "
BULL (6KH)	335 "
BELFAST (2BE)	435 "
STOKE-ON-TRENT (6ST)	306 "

6.45-7.0 Mr. W. H. Dutton, F.Z.S. F.R.P.S., A.R.S.N. L., on "The Nature of Res Week."

7.0-11.0—**THE ENTIRE PROGRAMME S.B. FROM LONDON**.

Announcer: A. H. Goddard.

MANCHESTER.

3.30-4.0—**Broadcast for Schools**.

4.0-4.30—**Concert by the "2ZY" Quartet**.

4.30-5.0—**WOMEN'S HALF HOUR**. Gaby Valls (Soprano).

5.0-5.30—**CHILDREN'S CORNER**.

6.30-6.55—**Major W. Peck-Groves on "Curious Methods of Fishing all the World Over—2, Net Fishing from Blackpool to the Bosphorus"**.

Announcer: T. O. Beachcroft.

7.0—**WEATHER FORECAST and NEWS**. S.B. from London.

7.15-7.30—**Interval**.

7.30-11.0—**THE ENTIRE PROGRAMME S.B. FROM LONDON**.

Announcer: Victor Smythe.

NEWCASTLE.

3.15-4.45—**Margery Martin** (Mezzo-Soprano), Alice Robson (Solo Violin), William Peacock (Bass).

4.45-5.15—**WOMEN'S HALF-HOUR**: Weekly News Letter. Mrs. S. K. Barber: "Practical Cookery Talk—(5) Dishes for Children's Parties."

5.15-5.30—**CHILDREN'S CORNER**.

6.0-6.30—**Scholars' Half Hour**.

6.45-6.55—**Mr. R. M. Richardson on "Card-playing"**.

7.0-11.0—**THE ENTIRE PROGRAMME S.B. FROM LONDON**.

Announcer: W. M. Shewen.

3.30-3.45—**Operaio Afternoon**. Claire Alexander (Mezzo-Soprano), The Wireless Quartet, Ronald Whitford (Bass), Patricia Toppin, Mrs. M. G. Cameron on "The Care of Hens and Ducks."

5.30-6.0—**CHILDREN'S CORNER**: Mr. J. G. Burnett on "Learning to Listen."

6.30—**Girl Guides' and Boy Scouts' News Bulletin**. S.M. A. W. Grafton: "Instruction in Trucking by Plaster Carts."

7.0-11.0—**THE ENTIRE PROGRAMME S.B. FROM LONDON**.

Announcer: A. M. Shinnie.

3.30-4.50—**Popular afternoon**: The Wireless Quartet, Marion Welch (Soprano), Adam Frost on "Old Married Women."

5.15-6.0—**CHILDREN'S CORNER**: "Feathered Friends." Thirty Minutes with Nature—Illustrated in Song and Story by Annie Cyclone and Uncle Mungo.

6.40-6.55—**Dr. FIO DEL FRATE on "Italian Literature"**. S.B. to Edinburgh.

7.0-11.0—**THE ENTIRE PROGRAMME S.B. FROM LONDON**.

Announcer: Munro M. Dewar.

A asterisk against a musical item indicates the source of its publisher. A key list of publishers will be found on page 205.

WIRELESS PROGRAMME—WEDNESDAY (Oct. 29th)

The letters S.B. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

LONDON.

5.15-5.45.—Talk to soloists: Mr. J. C. SIBBART on "The Poet in Poetry."
5.45-6.15.—Greenwich. Con. "The Poet in Poetry" by A. Bouquet Lard. "The Many Homes" by Kathie Horn.
6.15-6.45.—CHILDREN'S CORNER. "The Flying Ship" (1), adapted by Lang (from the Yellow Fairy Book).
6.45.—Mr. E. T. Mansfield on "The Constant of To-Day."
7.0.—TIME SIGNAL FROM BIG BEN.
7.0.—WEATHER FORECAST and NEWS.
7.0.—GENERAL NEWS BULLETIN.
Mr. HARTLEY WITHERS on "Exchange S.B. to all Stations."
Local News.

Chamber Music Night.

7.30.—THE VIRTUOSO STRING QUARTET.
Quartet in B Flat ("The Hunting Song").
8.15.—A Change of Theme.
PHYLLIS SCOTT and MOYRA O'KEEFE in Comedy Duets.
NELSON JACKSON (Entertainer) in Items from his Repertoire.
Chamber Music (Continued).
8.30.—String Quartet.
Quartet in G Major (First Movement).
Allegro Moderato.
8.45.—"From My Window," by Philemon.
8.55.—"LIGHT AND SHADE"
A Short Comedy for Broadcasting by L. du Gard Peach ("L. du G." of "Punch").
Produced by R. E. JEFFREY.

9.0.—RAYMOND THORNTON and JEAN STURROCK.
9.10.—Quartet in G Major (Continued).
9.15.—TIME SIGNAL FROM GREENWICH.
9.15.—WEATHER FORECAST and NEWS.
9.15.—GENERAL NEWS BULLETIN.
S.B. to all Stations.

The Week's Work in the Garden, by the Royal Horticultural Society. S.B. to all Stations except Bournemouth.
Mr. DOUGLAS KENNEDY, of the Folk Dance Society, on "The Sword Dance." S.B. to all Stations except Bournemouth.
Local News.

At intervals, from 10.5 onwards, it is hoped to give Election Results. Full details will be given of Ministers, Members, and others in the public eye; also the state of the Parties every hour.

10.5.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.

11.0.—Close down.
Announcer: J. G. Broadbent.

3.30-4.30.—Londra Picture House Orchestra.
5.0.—CHILDREN'S CORNER: Valerie.
5.15.—"The Queen's India House."

6.15.—CHILDREN'S CORNER.
6.30-6.45.—"The Queen's India House" Midge Rogers.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARTLEY WITHERS. S.B. from London.
Local News.

7.30-8.0.—Mons. R. H. PARDOE (Professor of French at the Birmingham and Midland Institute): "Richesses et Merveilles de la Langue Française." Relayed from the Cosmopolitan Club.

8.0.—Chamber Music.
THE STATION PIANOFORTE QUINTET:
FRANK CANTRELL (1st Violin),
ELMIE STELL (2nd Violin),
ARTHUR KENNEDY (Viola),
LEONARD DENNIS (Violoncello),
NIGEL DALLAWAY (Piano),
SYBIL MAITEN (Contralto).
GEORGE DAVIS (Trombone).

String Quartet.
Quartet in F, Op. 18, No. 1. Beethoven.
Allegro con moto; Adagio.
S. B. to all Stations.

"S. B. to all Stations" with String Quartet.

"Chant Hindou" (with Cello Obligato).

"Elegie" (with Violin Obligato).

"The Reveries" (with String Quartet).

Selected Movements from "Lady Audrey's Suite" by Howard (2).

"The Wreck of the Titan" (1).

"The Wreck of the Titan" (2).

"The Wreck of the Titan" (3).

"The Wreck of the Titan" (4).

9.30.—WEATHER FORECAST and NEWS.
S.B. to all Stations.

10.0.—"The Savoy Bands" S.B. from London.

10.15.—"The Savoy Bands" S.B. from London.

11.0.—Close down.
Announcer: J. C. S. P.

3.30-4.0. The Orpheus Trio. H. L. Gilson (Flute), R. G. Somers (Oboe), Charles Leeson (Piano). Margot Helli (Contralto).
Talk to Women: Allan Franklin on "Music." Ernest Eddy (Baritone).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30. "Scholar's Half Hour": Miss A. Grey on "The Queen's India House."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. HARTLEY WITHERS. S.B. from London.

7.30.—Close down.

Municipal Orchestra Night.

8.0 THE Bournemouth Municipal Orchestra.

Relayed from the Winter Gardens.
Conductor, Sir DAN GODFREY.

March, "Victoria."
Overture, "The Merry Wives of Windsor."

(a) "The Gulets Handled God" Baroque Orchestra.
(b) "At Belshazzar's Festival" Schelms.

ROBERT EASTON.
Selected.
Orchestra.

Concert Waltz, "The Magic of Love" F. J. M.

Oriental Dances.

a. Egypt and Temple Dances. Ver. H. Orchestral Interlude, "Memento Musical" Ver. H.

(c) "Dance of Isis" Ind on Music.

Selection, "Aida" Ver. H.

8.0.—"Nepolitan Scenes" Maestri.

(a) "The Furl Tree" Lakshmi.

Orchestral Interlude, "The Furl Tree" Lakshmi.

(b) Arabesque Ind on Music.

Robert Easton.

9.30.—"Two Indian Pictures" Lakshmi.

(a) "Mush Dance" Lakshmi.

Orchestral Interlude, "Mush Dance" Lakshmi.

(b) "Desert Dance" Lakshmi.

10.0.—WEATHER FORECAST and NEWS.
Local News.

10.15.—THE SAVOY BANDS. S.B. from London.

11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.

5.0-5.45.—"SWAN'S" "FIVE O'CLOCK" The Station Orchestra. Talk to Women.

6.45-7.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. HARTLEY WITHERS. S.B. from London.

7.30.—GEORGE PARKER (Baritone).
GAA. E. DANIEL (Soprano).
THE STATION ORCHESTRA.
Conductor, WARWICK BRATHWAITE.

Overture in C. Mendelssohn.

Selection, "Cello" George Parker.

"Y'll Sail Upon the Dogstar" George Parker.

"There is a Lady" C. H. H. Parry.

"To Anthea" J. L. Hutton.

"Simon the Cellarer" J. L. Hutton.

Songs at the Piano.
Orchestra.

"Three Irish Pictures" George Parker.

"The Old Plaid Shawl" George Parker.

"She is Far From the Land" George Parker.

"I Have Twelve Oats" John Ireland.

Songs at the Piano.
Orchestra.

"Two Little Dances" George Parker.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. DOUGLAS KENNEDY. S.B. from London.

10.5.—THE SAVOY BANDS. S.B. from London.

11.0.—Close down.
Announcer: C. K. Parsons.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 203.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

Some Wonders of the Ant World.

HELLO, children!

Have you ever watched an ant hill and wondered at the thousands of busy little ants? Whether you have, or whether you have not done so, you will certainly like this talk, which is by John A. Hamilton.

If you were asked which creature in the world you thought the wisest, probably you would answer that man is. If you were asked which animal you think second to man in intelligence, what would you say? Should you name the dog, or the horse, or the elephant? Lord Avelbury, who is a great authority, gives his voice for the ant, and a number of wise and learned men agree with him. There are even some men who are inclined to believe that the ant is the most intelligent creature in the world, and to think that if ants were as big as sheep they would be the masters of the earth and of mankind.

Big Homes for Tiny Tenants.

Does it not make the world rather strange to you to think that the little red, or black, or yellow insects which are so numerous in gardens, fields, and woods are superior to the dog, the horse, or the elephant in thinking power? Perhaps you would like to know some of the facts which show the intelligence of the ants. I can give you only a few of the facts, and not the most striking facts either, but I may set you in the way of learning more.

You have happened to break into an ant-hill or a nest of ants with your spade or foot; you have broken into a great home. If it was an ant-hill, you must have wondered that creatures so small could build such a vast home, and if you had patience to examine the structure, you

found there were corridors and passages, upper chambers and lower chambers, all planned just as men plan a palace, a hospital, or a cathedral. We are proud of our great buildings, but in some respects the ants surpass us in the art of building.

Why do they make such buildings? Mainly for the sake of their children and young people, who are very helpless for a long time; they need to be protected from enemies, and to be fed and kept clean as our babies do. And it is important that they should be kept in a certain temperature, not too hot and not too cold; so they are carried now upstairs to enjoy the warmth, and now downstairs out of the cold, according to the time of day and the state of the weather.

Farmers and Road-Makers.

We human creatures have not known very long how important it is that we should take care in this matter, but the ants have known it for ages, and acted on their knowledge.

One of the clever things which man has learned to do is to tame and keep animals for his use, and the ants have learned to do the same. They keep cows for their milk—the aphides, whose milk we call honey-dew, and not only these, but many other creatures for purposes which we have not yet discovered. It is probable that the ants have a larger number of domestic animals than we have.

They are farmers, too. One kind of ants clears ten to twelve feet of ground in the neighbourhood of their hill, allowing only what is known as ant-ricc and a grass, which we might call ant-corn, to grow there; and when the ricc and corn are ripe they harvest and store their crops. Some men who are worthy of credit

believe that the ants sow their fields; but it is quite certain that they weed and reap them.

These are but a few facts about ants. They make roads and bridges; they plan and carry out warlike expeditions, and fight battles. I am not sure whether a creature so much bigger than we as war is greater than the ants, would detect as many proofs of intelligence in us as we may see, by patient watching, in them, and those who have considered the ways of ants believe that they have slowly and gradually attained what we may rightly call their civilization.

But the most wonderful fact about them is that they have learned to love their neighbours as themselves and their duty more than their life. You may see something of that when you happen to disturb a hill or a nest, the ants don't rush off to find safety for themselves, but give their minds to saving the helpless young of their community.

Public Duty First.

Every ant picks up one of the babies and carries it away out of danger, and as soon as it has placed one in security, it returns to fetch another. An ant whose body was broken almost in two has been watched at this work, and she carried ten young ones to safety before she fell down and died.

Among the ants, so far as we can see, there is no greed, no selfishness, no striving to be superior to another. Public duty comes before private advantage. You have heard of Sir Thomas More's "Utopia," the book in which he describes a perfectly ordered kingdom, in which all the people are virtuous and do their utmost to promote the welfare of all? Every ant hill is such a Utopia.

SABO AND THE LIMPET.

By E. W. LEWIS.



were highly entertaining.

Perhaps it is wrong to call him a snail. He may have been a limpet. He was small, about the size of a marble, and his shell was of a most beautiful colour.

What made him so interesting was that he was on the move. All the other creatures, in and near the pool, were evidently fast asleep. The tufts of blue mosses, the limpets on the rock-face, the snails in shells of different shapes, some lying at the bottom of the pool and others clinging to the stones in the dry, all were asleep. They never stirred. And there were several which looked as if they might have been bright maroon-coloured pebbles wedged in the crevices, but when you touched them, you found that

they were soft—the jelly-fishes, and you couldn't pull them loose, for they were holding on tight to the rock. The only moving thing in the pool was a small snail.

And he was moving very quickly for a snail. It climbed up the smooth side of the pool, and crawled out on to a narrow finger of rock which jutted out over the pool like a diving-board over a swimming bath. Indeed, it was the snail's diving board; for, as Sabo watched him, he crawled as fast as he could to the tip of the rock finger, and dropped with a splash into the pool below. Then he scrambled out of the water and did the same trick over again.

"What fun!" said Sabo.

"It is!" replied the snail.

"Does this funny-looking chap dive as well?" Sabo asked, pointing to a limpet which was stuck on the face of the rock.

"I never saw him do it," said the snail.

"And I never saw him do anything at all!" said Sabo, laughing. "Does he ever move?"

"Not often," said the snail.

"How does he get anything to eat?"

"Oh, he just lifts himself," the snail explained, "just lifts himself up the least little bit when the tide is running in, and lets the water flow over the floor he lives on, and he picks up whatever happens to be passing."

"What a life!" cried Sabo. "I wish we could make him dive! What fun it would be!" and, stretching his leg down a little, Sabo tickled the limpet with his toe.

The limpet was fearfully annoyed, but he did not show it. It was as if he hadn't heard.

Unfortunately, however, Sabo left his foot dangling quite near to the limpet, and, suddenly, he felt that something had caught him. Looking down, he saw that the limpet had slyly opened a little space at one side of his shell, and had

got him by one of his woolly toes. Sabo tugged, but the more he tugged, the tighter the limpet gripped him.

The limpet would neither be batted nor would he be coaxed. Sabo was in a tight fix. There was no getting away from that! What would happen when the tide came in? He began to be frightened and was extremely sorry for himself. Then the snail said to him in a whisper: "Keep perfectly still, and I'll see what can be done."

So Sabo stopped tugging and twisting, and the snail dropped into the pool, and spoke to several other snails, and they all began shaking their heads and moving about on the floor of the pool hither and thither. At last, they came to a mussel-shell which was lying there. The old mussel must have died, and left his shell behind him, and this was all of it. It was a big shell. They got their shoulders under it, and carried it across the pool, and slowly pushed it up out of the water.

Then they rested a little. Then they started to move again. They went slantwise up the face of the rock, very slowly, until they had brought their heavy burden just over where the limpet was. Then, very cleverly, they tilted it at one end, and the water began to trickle down over the limpet.

Very slowly at first and then faster, the snails poured the water out over him. The limpet thought that the tide was coming in. It was time for his dinner. What chances would the tide bring him this time? He roused himself, and raised his head.

Sabo gave a mighty tug! So mighty that, because his toe was now quite free, and there wasn't really any reason to tug at all, he fell over on his back, and nearly rolled into the pool himself!

WIRELESS PROGRAMME—SATURDAY (Nov. 1st)

The letters "B.C." printed in italics in these programmes signify a *Broadcasting Company* from the *British Broadcasting Corporation*.

4.0-5.30. Time Signal from Green-
wich.
To H. KNEALE (K.L.F.).
Q. ELMIE FINDER (Entertainer).
THEODORE HUGHES (Baritone).
"The Domestic Service Problems" (2), by
Princess Karadjia.
"A Garden Chat," by Marion Cran-
ford.
5.30-6.15. CHILDREN'S CORNER: "Great
Lord Pang and the Stone Dragon," by
M. J. P. Jones, from Blackie's Children's
Library.
"The Children's News," Music by
the Octet. Stories by Pollard Crowther.
6.40-8.50. Mr. N. Hardy Walmsley on "The
Canterbury Tales."
7.0. TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and
GENERAL NEWS BULLETIN, S.B.
to all Stations.
Mr. A. LLOYD JAMES, Lecturer in
Phonetics, University of London, on
"More Facts Concerning Speech."
Local News.

7.30. Comic Opera and Variety.
WINEY DAVIS (Soprano).
ALEX. M. CROFT (Tenor).
THE WRANGLERS.
THE WIRELESS ORCHESTRA.
"The Yeomen of the Guard."
Overture, "The Yeomen of the Guard."
Songs.
"O Peaceful England" (Ed. German).
"Chenopatra's Nile" ("Chu Chin Chow").
The Wranglers return to "ELO."
The Orchestra.
Selection, "The Beauty Prize" (Kern).
Fox trot, "Ta Bouché" (From
Tenor Songs).
"My Dream" (Tosti).
"My Dearest Heart" (Sullivan (1)).
The Orchestra.
Selection, "San Toy" (Sidney Jones).
Musical Comedy Songs.
"Under the Deodar" ("A Country Girl").
"The Jewel of Asia" ("The Geisha").
The Orchestra.
Selection, "Verumque" (Messinger).
Tenor Songs.
"Charming Close" (German (1)).
"MacGregor's Gathering" (Les
The Wranglers are still at "ELO."
The Orchestra.
Selection of English Airs, "The Rose".

8.30. TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN, S.B.
to all Stations.
Major L. R. TOSSWILL on "Rugger."
Local News.
10.0. THE SAVOY ORPHEANS AND
SAVOY HAVANA BANDS, and
SELMA FOLK, relayed from the
Savoy Hotel, London, S.B. to all
Stations.
12.0. Close down.
Announcer: J. S. Dodgson.

1.30-2.30. WOMEN'S CORNER (L.A. Glover).
Homecraft Series, No. 8, Practical
Dressmaking Hints.
3.30-4.30. CHILDREN'S CORNER (Audfin
Phil and another Snooky Adventure).
5.30-6.45. "Teens' Corner": Unus Joe—
Further Hints on Distinctness in Speech and
Song.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.

Dr. J. R. RAYLIF. An Appeal on
behalf of the "Birmingham District
Nursing Society."
Local News.

Popular Programme.
THE STATION ORCHESTRA.
NORA DELMARR (Soprano).
Orchestra.
7.30. Over the "The Merry Waves of Windsor."
Soprano Song
Musetta's Song ("La Bohème") .. Puccini.
Orchestra.
7.50. Suite, "Stars of the Desert."
Hoodfords' Fiddlers (1).
(1) "Stars of the Desert"; (2) "You Are
Under Water"; (4) "Fat
Soprano Solo.
Ocean, Thou Mighty Monster" ("Oberon").
Orchestra.
8.10. "The Fairies" .. Stephen
A Fava in One Act.
NUMBER THIRTEEN
(G. Robinson).
Characters in order of arrival.
Mrs. Green EDNA COUREY TURNER
Sally (a Magerman) DONALD
Mr. Brown .. WILLIAM MACBEADY
Mr. Green .. JOSEPH LEWIS
Orchestra.
9.10. "The Fairies" .. Schumann
Announcer: J. S. Dodgson.
9.30. WEATHER FORECAST and NEWS.
S.B. from London.
Major L. R. TOSSWILL, S.B. from Lon-
don.
Local News and Football Review.
10.0. THE SAVOY BANDS, S.B. from
London.
12.0. Close down.
Announcer: J. C. S. Paterson.

1.30-5.0. Ethel Rowlands (Solo Pianoforte).
Harry Jones (Baritone). Talk to Women.
"Book Talk," by Jessie Marsh. THE
ROYAL BATH HOTEL DANCE OR-
CHESTRA, relayed from King's Hall.
R. .. Musical Director, DAVID S.
..
5.30-6.30. CHILDREN'S CORNER.
Half Hour: A. B. White.
M. S. .. Coal Products.
6.30-7.0. "Flower F.E.S., F.R.H.E."
Talk on Bee-keeping.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Mr. W. G. MITCHELL, B.Sc., F.R.A.S.,
on "Electricity in the United Air"
Local News.

Sullivan and Coleridge Taylor Night.
THE WIRELESS ORCHESTRA.
Conducted by
Capt W. A. FEATHERSTONE.
JESSIE RECORD (Contralto).
SYDNEY COLTHAM (Tenor).
DOROTHY BENNETT (Soprano).
Orchestra.
7.30. Selection, "Rose of Persia" .. Sullivan
Jennie Record.
7.40. "The Distant Shore" .. Sullivan
"The Love that Loves Me Not" .. Sullivan (11).
Sydney Coltham.
7.50. "Onaway, Awake, Beloved" .. Coleridge Taylor (11).
"Life and Death" .. Coleridge Taylor
(Both items with Orchestral Accompani-
ment.)
8.0. Orchestra.
Incidental Music to "The Merchant of
Venice" .. Sullivan
8.10. Dorothy Bennett.
"You Sleep" .. Sullivan
"Let Me Dream Again" .. Sullivan
"Birds in the Night" .. Sullivan (12).

8.20. Orchestra.
"Characteristic Waltzes" .. Coleridge Taylor (11).
8.30. Jessie Record.
"The Stars" .. Coleridge Taylor (1).
"Big Lady Moon" .. Coleridge Taylor (1).
8.40. Sydney Coltham.
"O Mistress Mine" ..
"King Henry's Song" ..
Donnelly Bennett.
"This is One Island of Gardens" .. Coleridge Taylor
Orchestra.
8.50. "Petite Suite de Concert" ..
Excerpt from "The Emperor's New Clothes" ..
Dorothy Bennett.
"Orpheus and His Love" ..
"Sleep, My Love, Sleep" ..
Orchestra.
Selection, "The Emperor's New Clothes" ..
Sydney Coltham.
"The Sadler's Grave" ..
With Orchestral Accompaniment.
9.00. Jessie Record.
The Chorister ..
9.10. Orchestra.
"The Sadler's Grave" .. Coleridge Taylor
9.20. WEATHER FORECAST and NEWS.
S.B. from London.
Major L. R. TOSSWILL, S.B. from Lon-
don.
10.0. THE SAVOY BANDS, S.B. from
London.
12.0. Close down.
Announcer: John H. Raymond.

1.30-4.0. Fiddlers and his Orchestra, relayed
from the Capitol Cinema.
5.0-5.45. "SWAGS" "FIVE O'CLOCK":
Talks to Women. Vocal and Instrumental.
Artists.
6.30-7.0. CHILDREN'S CORNER.
Mr. J. W. BIRCH, M.P.E.,
M.I.M.S., F.C.S., F.A.S.T.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
WILLIE G. GIBBS, M.P.E.,
of the Week.
Local News.
7.30. MAX CHATELIER
DANCE ORCHESTRA.
Relayed from The Bute Room, Cox's Co.
8.30. WEATHER FORECAST and NEWS.
S.B. from London.
Major L. R. TOSSWILL, S.B. from London.
Local News.
10.0. THE SAVOY BANDS, S.B. from
London.
12.0. Close down.
Announcer: C. K. Parsons.

MANCHESTER.
3.30-4.30. Music relayed from the Ph...
P... Theatre.
4.30-5.0. WOMAN'S HALF HOUR ..
Robinson (Soprano) and Elsie Leggett
(Contralto) in Duets.
5.0-5.30. CHILDREN'S CORNER
MARKS, in Duets Topical and Tropical
and Duets Up-to-Date.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Mr. F. STACEY LINTOTT Weekly Talk
on Sport.
Local News.
7.30. "An 'Algy' Sketch" .. E. Guy Reeves.
7.45. "Lucky Dip" ..
(Excerpts from the Programme of the main
B.B.C. Stations will in turn be relayed to
our listeners.)
8.30. WEATHER FORECAST and NEWS.
S.B. from London.

A number against a musical note indicates the name
of its publisher. A key list of publishers will be found on
page 205.

Brandes

The Name to Know in Radio

To some people

a receiver is merely a piece of mechanism. It has never occurred to them to give it a real chance—to help it become vitally alive. Brandes "Matched Tone" Headphones will exploit the full merit of your set, bringing it to eager life. The *Table-Talker* will make it talk clearly and melodiously. All the liquid tones, the pulsating warmth of a soprano will come to you unspoiled, without any unnatural harshness. It does not matter—the rioting madness of the violin, the immense grandeur of the organ, or the intoxicating rhythm of a dance band, they all speak to you—ALIVE with their OWN vigorous cadences. Let Brandes products dispense with dull tonelessness and bring your receiver to vigorous life.

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Radio to Aid Harassed Wives.

A Plea for Wireless Cookery Lessons. By May Edginton.



THE middle class housewife who does much of her own housework and all her own cooking has many harsh critics of her methods in both occupations. These critics are often clothed men, or men who are clothed in their own homes; or spinsters with great ideas about the perfect way of running the marital homes they will never own. The demand of

the Egyptians that the Israelites should make bricks without straw was as nothing to the exactions of the critics in regard to the poor housewife. For we suppose that at any rate there was straw to be had for the diligent searching and picking up, while the poor housewife, search she ever so diligently, cannot find stray pennies for the purse.

If these critics could be dumped down in just such a home, and told to get busy and clean house, and iron the clothes, and provide, on next to nothing, widely varied meals, that appeal equally to the palate and imagination, and are guaranteed to keep husband and family charmed within the family circle, they might find that they had far less to say, and a great deal more than they could accomplish to do.

Day-to-Day Questions.

There are numerous and excellent cookery pages in numerous and excellent periodicals, and, of course, the housewife can sit down in her spare time and study these; but is it fair to ask her to do it? Should she not be able to enjoy the dress page and the fiction in her spare time, and forget for an hour or two about the necessity?

I think she should.

And also, these cookery pages, excellent as they are, do not deal very directly with the problems of the moment. Published weekly, or monthly, they don't answer the day-to-day questions that must arise in the mind of the housewife with a small purse. A page headed "A Hot-Weather Dinner," and going on to the detailed recipes of that perfect meal, may be all very nice, but it probably involves a complete purchase of new ingredients, and the poor woman's budget cannot always make clean cuts and new beginnings. It takes into account left-overs, irreparable accidents, and future expectations.

The Thralldom of the Kitchen.

Cookery classes for women are also much insisted upon. Well, let those go who have the time to spare to do it. But when the harassed housewife is through with her bed-making and child minding and house-cleaning, and the rest of the endeavour to keep up a decent appearance on tiny means, for Heaven's sake let her, when she does go out, devote herself to the pictures, or take a book to Remington Gardens, or call on a friend. Don't expect her to carry the kitchen with her even in her hours of ease!

Mainly, perhaps, she relies on the hand, bare details of the cookery book, which hasn't much consideration for her financial problems. How often it lies open beside her on the kitchen table of mornings, and, searching it, she says to herself, desperately: "I might make this; but I haven't got that. And I haven't got that; and I haven't got that..."

But now the wireless miracle is with us. Perhaps it goes more often into small homes than into larger and richer ones, because it opens up so many beautiful fields of joy, other-wise impossible of exploration, to impecunious people.

Could we not have wireless cookery lessons?

About nine o'clock in the morning, when the husband has gone to business and the children have gone to school, is the time to broadcast them.

The housewife, if she is single-handed, is washing up the breakfast things, bed making, or what not. If the finances run to a small maid, she is still turning her attention to some sort of domestic work. She is ironing the children's frocks, or dusting, before her onslaught upon kitchen table and oven.

Help During Work.

While she is thus dusting or ironing, or washing up, the voice says to her through the loud speaker:

"Good morning. This is Monday. I expect you had some kind of joint yesterday. You have some left over. Do you want a new recipe? Whether mutton, veal, or beef, the following recipe will give you something different."

I will tell you how to vary it a little for the respective meats. . . . Then will follow a sympathetic explanation, taking into account the limits of her purse; suggesting substitutes for what she hasn't got; telling her how to consume the odds and ends; telling her a way to cook the cold vegetables if there were any left. The Voice will suggest to her—not in her spare time, but while she is already occupied in her tasks while she listens—several sweets, taking carefully into consideration the probable resources of the larder.

The Voice will also add a little of the latest information for her use. "Large consignments of such-and-such a commodity have been received from So-and-so, and should be on the market this morning at such-and-such a price," the Voice will say, just in case she happens to be doing her own shopping that day.

Seasonable Advice.

About twelve o'clock, let us say, when the dinner is well under way, and her hands are more or less free, the Voice may be speaking again. "If you have now time to consider a cake, there would just be time to mix the one before twelve-thirty. You had dripping from yesterday's joint; here is a new and delicious school-cake for the children. . . ."

The Voice will speak, of course, according to the seasons. "Good morning. Have you an apple tree in your garden, and are there any windfalls? If so . . ."

"Good morning," the Voice will say about the end of November. "Have you made the mince-meat? Fruit is now cheap. If you will be ready, I will tell you a quick way to-morrow. . . ."

While you are making the mince-meat you might get enough ingredients for this Christmas cake, which is a novelty, not very expensive and yet improves with keeping, so that it will taste very rich by Christmas. . . ."

"Good morning," the Voice will hail. "There must be some children who are soon going to have a birthday. Here is a real 'surprise' dish for the party. . . ."

I do not think this is only an empty dream.

LOUD-SPEAKERS in seven wards of the Fazakerley Sanatorium (Liverpool) will provide entertainment to 200 patients, including fifty children.

A Night of Mystery.

Rites and Customs of Hallow-e'en.

ALTHOUGH we live in an enlightened age, old beliefs die hard, and among them are those which are connected with the festival of Hallow-e'en. The most important day in October and the eve of All Saints' Day. This particular night was considered a night of mystery, when wizards, fairies, and evil spirits of all kinds were supposed to have their freedom, and it behoved the good intentioned to be very much on their guard! Listeners on October 31st will have an excellent opportunity of becoming better acquainted with the old spirit of Hallow-e'en, for Manchester and Glasgow will also have programmes suitable to the occasion.

The Apple and the Glass.

The festival of Hallow-e'en is certainly a survival of pagan days, for in the Middle Ages many heathen beliefs were mixed up curiously with Christian teaching, and have been handed down to the present time.

It is remarkable that many of the superstitions about Hallow-e'en are to do with love and marriage, although it is difficult to see the connection between the freedom of evil spirits and love's young dream! One strange custom was known as "the Eating of the Apple at the Gaze." It was thought that if a young girl were to eat an apple at Hallow-e'en and were to eat an apple and comb her hair in front of a mirror, she would see the face of her future husband in the glass.

Another weird custom, much practised in Scotland, was to go to a well or stream where "three lands lands met" and dip in the water the left sleeve of a shirt. After returning home, the garment was placed before the fire to dry, and the person who put it there would see an apparition of his, or her, future helpmate come and turn the sleeve so that the other side might get dried.

Fortune in a Cabbage.

In many parts of the British Isles, the cabbage plays a conspicuous part in Hallow-e'en ceremonies. When it was quite dark, couples would go out hand-in-hand and pull up cabbages from the ground. If the stalks came out of the earth clean, it was a bad omen for a man's empty purse, but if the stalks had much earth clinging to them, it was an augury of material prosperity.

"Not burning" was, and still is, a popular feature of Hallow-e'en. Two nuts are placed side by side in the fire, representing a man and a woman, and they are watched with breathless interest. If they burn steadily side by side, it is a sign of a happy married life. If, on the contrary, one not jumps away from the other, no marriage will result.

Warding off Evil.

The idea that Hallow-e'en let loose evil influences, and that these might be warded off by the burning of fires, was a very old one. In fact, all fires indoors were carefully extinguished at midnight in every house from the bonfires outside. This was supposed to bring good luck during the year.

There were and are many other superstitions connected with Hallow-e'en, but instead of sitting up till midnight to eat apples or to pull up cabbages, listeners this year can get all the fun of the festival by putting on their headphones at a reasonable hour and going to bed afterwards at the usual time! C.T.

Wireless and Your Grandson.

New Hope for the Future, by H. DE VERE STACPOOLE, The Famous Novelist.

WHEN wireless passed from the dawn stage into the practical I am sure we must not too lightly expect to see it as a means of communication. It is a new thing, and we must not expect it to be a perfect thing at once. It is a new thing, and we must not expect it to be a perfect thing at once. It is a new thing, and we must not expect it to be a perfect thing at once.

Novels Still Popular.

When broadcasting became practicable and the radio sets, cat's whiskers, and loud speakers were the main topics of conversation in every cottage and castle in the country, a friend, who is not a literary man, told me, with a certain gloomy cheerfulness, that this would be the death of Mudie, that no one now would have the time to read novels—"to waste on novels" were, I think, his exact words. And certainly it seemed as though he were speaking what might prove to be the truth, for how could England find time to engage herself with a novel and at the same time take in the weather news, "Topical Talk," hyperprismatic poetry, Big Ben, and the voice of the laughing Jackass from the Zoo?

Yet he was wrong. Mudie is not dead, the libraries are living, and, now it is all done in the time I don't know. I only know that the novel and the magazine do not seem to have been even scratched by broadcasting.

A Road Without Barriers.

I give these two possible things that wireless might have done to affect the life of the community as sedatives to your imagination, whilst we consider what wireless may yet do, for good or evil.

Wireless, as we know it, is the most subtle and perfect method ever devised for the inter-communication of ideas between mind and mind, it uses the only road without barriers, the ether that pervades all things, and it

as many people believe, the mind of man is indestructible, who can say that this new road into which we have broken will not lead us into touch with the minds of those we speak of as "deceased"?

Ethereal communication would, I think, be a better name for this new adventure on which man has embarked than wireless, and though I am a bad prophet, as I have hinted in the first lines of this little article, I hold that it is possible that ethereal communication may yet knock the ideas of this material community to which I belong into the strangest forms of cocked hats; for, leaving the spiritualistic side of the business out of account, I have a feeling that the infernal ingenuity of modern science will bring the Martians and Mercurians in touch with us yet—unless they are deaf, blind, dumb and imbecile—also, of course, unless they are non-existent.

Leaving those questions aside, who can estimate or over-estimate the effect of wireless upon that race of beings whom no man has yet seen, who live in no land, who have not yet found speech or the sense of hearing, yet who are waiting to listen—the People of the Future—a race more interesting and just as strange as any people who may inhabit Mars, and I am sure more valuable to us?

When your great-grand-son steps out of the darkness where he is hiding now, I venture to say that he will find his estate in a world where not only will men have vastly improved wireless, but where also, wireless

will have vastly improved men; how vastly we cannot yet say, for who can estimate the effect on the mass mind of the world of the broadcasting of fine music and great thoughts, of the tone dreams of Verdi and Mozart, the philosophy of the sages, and the humanity of the humanists; the feeding of the million with the mind and soul food hitherto reserved for the few?

Power Beyond Reasoning.

So much for the possibility of this new thing, so now that the men of a few years ago would have laughed the idea of it to scorn, so now and far-reaching that no man can gauge its power or measure the arbit of its influence.

Its realities are as attractive to gaze upon as its possibilities to imagine, and nowhere in this real world around us do these realities exist so manifestly as in the case of the blind and the people who are sick.

In *The Radio Times* of August 22nd I found a letter which very few people can read without being moved. "After being ill for fifteen years and altogether in bed for nine" (says the writer), "I have had the beautiful gift of a two-valve wireless set. It has opened a new and wonderful world for me and I would like to say 'thank you' for *The Radio Times*, which I enjoy, and to the B.B.C. for all the joy their broadcasting has given to an invalid girl."

The Ideal Radio Programme.

I know of several cases like this, and there must be thousands of cases where poor and bed-ridden people lie out of and deaf to the "new world" in the air around them, for lack of the "beautiful gift" which science holds out, but which poverty prevents them from taking.

I wish that some of the money and thought devoted to the Martians could be used for the sending of a message of joy to such as these. There is a possibility of wireless yet incompletely worked.

The ideal radio programme should include the list of everything in the news of the day, the music and in literature, and in England it should, as a rule, leave out the news of the weather.



Mr. H. DE VERE STACPOOLE.

FREEDOM THROUGH WIRELESS.

RADIO plays a big part in the lives of everyone of us to-day, and a part which will increase as time passes, but it is to be doubted whether it will ever mean more to any human individual than it has done to Max Sazanoff. To him radio has meant release from prison, and the recognition of his talents.

Half Russian, half Italian, Sazanoff went to America. Only a few days after he had landed, he was arrested and charged with being an accomplice in a gang of counterfeiters. He was tried, sentenced, and sent to the gaol at Atlanta.

Sazanoff was both painter and singer, and in the latter capacity he figured in the prison concerts. These concerts were broadcast by the Atlanta station, and Sazanoff became known to the listeners. In fact, he created a sensation in a small way and inquiries began to be made about him. Then his talents as a painter came to light. Attention was focussed on the work which he had done on the walls of the prison chapel, a picture of the Saviour ministering to the afflicted.

Representations were made on his behalf to the authorities. It was discovered that his part in the counterfeiting had been entirely

involuntary. He had been the dupe of men who had taken advantage of his ignorance of American laws and even of the English language. As a result of these investigations, he was released on parole.

Painted the President.

During his term of imprisonment, Sazanoff had painted portraits of the governor and various other officials. On his liberation he went to Washington, where he painted the President, amongst others. Charitable persons provided the funds for him to continue his work. His sentence expired. He need no longer fear return to prison.

Curiously enough, he has returned to gaol voluntarily. He was commissioned to paint another picture similar to that which he had executed in the prison chapel. He decided to finish this work in the same atmosphere which had seen the birth of his earlier picture. He has gone back to gaol for two months. At the end of that time he will reappear, bringing his picture with him.

Lords Board of Guardians have approved recommendations for installing receivers at the workhouse and the Central Children's Home.

AMUSEMENT FOR THE SOLITARY.

IT seems strange that man, who is so often alone, should have invented so few means of solitary diversion (says a writer in the *Times*). To play in one's own mind is not within the power of every one, and a game which is played alone is wanted. Nearly all games are designed for two players or more. Some can be and have been played alone, but they are not really solitary. One can only eternally discover how to make himself in three moves, and a bridge-player try Miss Molligan's patience if it entertains him.

All Games Are Battles.

But none of these adaptations is made without loss. No one has yet invented a game which is not a battle and does not presuppose an enemy to pay or to surrender. Whether such an invention is possible is a problem for philosophers.

Is the nature of man opposed to it? Is he so made that he cannot actively and artificially entertain himself unless he engage in some form of contest? He may solve puzzles, the puzzle-maker will answer, but these at their best are an intellectual exercise and at their worst a waste rather than a pleasant employment of time; moreover, like chess problems, they lack the essential quality of a true game which is to be played for its own sake.



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Belfast Programme.

(Continued from page 211)

- 8.30 Pauline Barker
Selected.
- 8.35 Eileen Williams.
In Selections from her Repertoire.
- 8.40 Ernest A. A. Stoneley.
Fantasia on Scots Airs.
- 9.0 James Nowel.
"Little Red Fox" Somerset (1)
"The Christening" Howard (1)
"Because I Was Shy" Johnson
- 9.12 On Hocks.
Bullet Music "Le Cid" Massenet
March, "Robin Hood" [unclear]
- 9.30 WEATHER FORECAST and NEWS.
S.B. from London.
Talk by the Home Office. S.B. from London.
Local News.
- 10.0—Close down.

Announcer: W. T. Gifford.

SATURDAY.

- 4.0-5.0.—The "TRE" Trio
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- 7.15-8.15.—WILSON on "Why We Study Animals," No. 1. S.B. to Edinburgh.
Local News.
- DUNCAIRN CHOIR OF MIXED VOICES.
Conductor, R. WINNINGTON
W. H. CONROY (Solo Violin).
M. McDONOUGH (Solo Treble).
THE STATION ORCHESTRA
- Listeners are invited to send postcards naming their favourite groups of Orchestral Lines.
- 7.30 On the Air.
1. March, "The Irish Patrol" Fuerner
2. March for Strings Bocherina
3. Prelude [unclear]
4. "The Bee's Wedding" [unclear]
5. Pizzicato from "Sylvia" Delibes
- 7.55. Duncarna Choir
"Shepherd's Dance" Henry VIII (1)
"The Meeting of the Waters" R. German (11)
"Off on the Sixty Night" Robert Stewart (2)
- 8.0 W. H. Conroy.
Prelude No. 1 [unclear]
Andante [unclear]
Larghetto [unclear]
- 8.15 M. McDONOUGH, with Orchestra.
Still as the Night Bohm
- 8.35. Orchestra
Barcarolle, "The Tale of Hoffmann" Offenbach
Londonderry Air [unclear]
Shepherd's Hay [unclear]
- 8.45. Duncarna Choir
The Song of Finian's Daughter ("Silent O Moyle") [unclear]
We a Hundred Pipers" [unclear]
Quick! We Have But a Second [unclear]
- 9.0. Orchestra
1. Intermezzo from "Cavalleria Rusticana" [unclear]
2. Valse Trios [unclear]
3. Two Hungarian Dances [unclear]
- 9.15.—1. "Salut d'Amour" [unclear]
2. "The Bells of Chancelry" [unclear]
3. Patrol, "The Woe Macgregor" [unclear]
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Major L. R. TOSSWILL. S.B. from London.
Local News.
- 10.0.—THE SATVOY BANDS. S.B. from London.
- 12.0.—Close down.
Announcer: E. J. Thomson.

Edinburgh Programme.

Week Beginning Sunday, October 26th.

SUNDAY, October 26th.

- 3.0-5.0 Programme S.B. from Glasgow
- 5.0-7.30. CHILDREN'S CORNER. S.B. from Cardiff.
- 8.30-10.15.—Programme S.B. from London.
- MONDAY, October 27th.**
- 3.0-4.0.—The Station Pianoforte Trio.
- 4.0-5.0. CHILDREN'S CORNER.
- 6.40-7.10. DELICATE. S.B. from London.
- 7.10-7.40. Programme S.B. from London.
- TUESDAY, October 28th.**
- 3.0-4.0.—The Station Pianoforte Trio.
- 4.0-5.0. CHILDREN'S CORNER.
- 6.40-8.55. The Rev. JAMES SMITH. S.B. from Aberdeen.
- 7.0-9.40. Programme S.B. from London.
- 9.40-9.55.—Prof. R. S. HAIT. S.B. from London.
- 9.55-10.20.—Programme S.B. from London.

WEDNESDAY, October 29th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 4.0-5.0. CHILDREN'S CORNER.
- 5.0-WEATHER FORECAST and NEWS.
S.B. from London.
- Mr. GEORGE MACDONALD, C.B., LL.D.
1 B.A., on "The Romans in Scotland."
- 7.30-11.0.—Programme S.B. from London.

THURSDAY, October 30th.

- 3.0-4.0.—The Station Pianoforte Trio. REED
NAD WHITEHEAD (Solo).
- 4.0-5.0. CHILDREN'S CORNER.
- 6.10-7.0.—Programme S.B. from London.

FRIDAY, October 31st

- 7.0-7.40.—The Station Pianoforte Trio.
- 7.40-8.10. CHILDREN'S CORNER.
- 8.10-9.10.—Ministry of Agriculture Talk. S.B. from London.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- PERCY SCHOLLEN. S.B. from London.
Local News.

Popular Programme.

- JOAN KEDDIE (Soprano).
ALEXANDER FORTUNE (Tenor).
THE FORTUNE SINGERS' COMPANY
- AMY MURRAY (Soprano-Soubrette).
ZOE SHERRAR (Mezzo-soprano).
DORIS SOGA (Contralto).
ALICE CORRIE (Light Baritone).
ALEXANDER AMESON (Comedian).
ANLEY LAWRIE (Comedian).
A. V. SPENCE (Pianoforte).
- 7.30. Joan Keddie.
We'll Sing from "Tom Jones" German
- 7.35. Alexander Fortune.
"The Aida" Verdi
"La Donna e Mobile" Verdi
"Recondita Armonia" Puccini
- 7.45. Joan Keddie.
Santuzza's Romance Mascagni
"The Little Men" Capel (1)
We'll sing the Heart of a Young [unclear]
- 8.0. The Fortune Singers' Company.
New Year's Eve [unclear]
- 8.15. Amy Murray.
Sing No More, Ladies [unclear]
"I Hear a Flushing at Eve" [unclear]
- 8.25.—Miss MONICA WHATELY: An Appeal for the "Save the Children Fund."
- 8.45-9.30.—Concert Party.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
- Talk by the Home Office. S.B. from London.
Local News.
- 10.0.—Concert Party
- 10.30.—Close down.
- SATURDAY, November 1st**
- 3.0-4.0.—The Station Pianoforte Trio.
- 4.0-5.0.—CHILDREN'S CORNER.
- 5.0-WEATHER FORECAST and NEWS.
S.B. from London.
- Prof. GREGG WILSON. S.B. from Belfast.
- 7.30-12.0.—Programme S.B. from London.
Announcer: G. L. Marshall

Hull Programme.

Week Beginning Sunday, October 26th.

SUNDAY, October 26th.

- 3.0-5.30. Programme S.B. from London
- 5.30-6.45. Programme S.B. from London
- MONDAY, October 27th, and WEDNESDAY, October 29th.**
- 3.0-4.30. Robert A. Jackson's Orchestra.
4.0-4.30. [unclear]
5.30-6.40. WOMEN'S HALF HOUR.
6.40-7.10. CHILDREN'S CORNER.
- TUESDAY, October 28th, and THURSDAY, October 30th.**
- 3.0-4.30. Claude Duval's Dance Orchestra.
4.0-4.30. [unclear]
5.30-6.40. WOMEN'S HALF HOUR.
6.40-7.10. CHILDREN'S CORNER
- 7.0-10.30.—Programme S.B. from London

FRIDAY, October 31st.

- 3.0-3.30. Robert A. Jackson's Orchestra.
- 3.30-4.30.—WOMEN'S HALF HOUR.
- 4.30-6.15.—CHILDREN'S CORNER.
- 6.40-8.55.—Ministry of Agriculture Talk. S.B. from London.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- PERCY SCHOLLEN. S.B. from London.

Folk Song and Instrumental Night.

- JERRY O'CONNOR (Baritone).
GERRY O'KELLY (Tenor).
JOHN B. SUGALL (Solo Violoncello).
BETTING DE HOER (Solo Violin).
GWENDOLINE ROE (Solo Pianoforte).
JOHN BIRCH (East End Dialect).
- 7.30. Pianoforte Solos.
Tango [unclear]
Gigue, Pastorale, Capriccio [unclear]
- 7.40. Violoncello Solos.
Fugue Poem [unclear]
Passe-Pied [unclear]
- 7.55. [unclear]
Baritone Solo [unclear]
Tenor, W. V. A. Come Back Again [unclear]
- Duet, The Isopore [unclear]
Baritone, [unclear] [unclear]
Duet, On the Moor [unclear]
- 8.10. [unclear]
"Aria" [unclear]
"Canto Armonico" [unclear]
- 8.25. Pianoforte Solos.
Selected.
- 8.35. Kate Riding (Dialect Skit).
"Mrs. Thurstons' Whistle on Wireless."
- 8.55. Violoncello Solos.
Londonderry Air [unclear]
"Humoresque" [unclear]
- 9.10. Recital of Irish Folk Songs.
Tenor, "Ballynure Blues."
Baritone, "The Gentle Maiden."
Tenor, "Snowy Bristled Pearl."
Tenor, "I Know My Love."
Baritone, "My Love's an Arbutus."
Tenor, "Larry O'Toole."
Tenor, "The Next Market Day."
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
- Talk by the Home Office. S.B. from London.
- 10.0. Violin Solos.
Sonata No. 2 in E Minor [unclear]
- 10.15. Pianoforte Solos. Selected.
- 10.30.—Close down.
- SATURDAY, November 1st.**
- 3.0-4.30. [unclear]
3.30-4.30. WOMEN'S HALF HOUR.
4.30-6.15. CHILDREN'S CORNER
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- Local Commandant J. M. KENWORTHY,
on "Naval Experiences."
- 7.30-12.0.—Programme S.B. from London.
Announcer: L. B. Page

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Leeds—Bradford Programme.

Week Beginning Sunday, October 26th.

SUNDAY, October 26th

7.30-8.15. *Programme S.B. from London.*
8.30-9.15. *Programme S.B. from London.*
9.15-10.15. *Programme S.B. from London.*

MONDAY, October 27th, WEDNESDAY,
October 29th, and SATURDAY, November 1st.

3.30-4.30. *Bendley Ghent and his Orchestra,*
relayed from the Tower Phonon House,
Leeds.

5.15-6.15. *CHILDREN'S CORNER.*
Programme S.B. from London.

TUESDAY, October 28th

3.30-4.30. *Harold Gee and his Orchestra, relayed*
from the Theatre Royal Cinema, Bradford.
4.45-5.15. *WOMEN'S HALF HOUR.*
5.15-6.15. *CHILDREN'S CORNER.*
6.15-6.30. *A Talk to Mothers, by Major*
A. E. DEATTIE, M.L.A. K. M. and P.
7.0-10.30. *Programme S.B. from London.*

THURSDAY, October 30th.

3.30-4.30. *Harold Gee and his Orchestra, relayed*
from the Theatre Royal Cinema, Bradford.
4.45-5.15. *WOMEN'S HALF HOUR.*
5.15-6.15. *CHILDREN'S CORNER.*
7.0-10.30. *Programme S.B. from London.*

FRIDAY, October 31st.

2.30-4.30. *Harold Gee and his Orchestra, relayed*
from the Theatre Royal Cinema, Bradford.
4.45-5.15. *WOMEN'S HALF HOUR.*
5.15-6.15. *CHILDREN'S CORNER.*
6.15-6.30. *Ministry of Agriculture Talk S.B.*
from London.
7.0. *WEATHER FORECAST and NEWS.*

7.15-8.15. *Local News.*
THE LEEDS CITY PRIZE BAND
led by WILLIAM BLACKBURN
SUNDERLAND (Soprano)
WILFRED HUDSON (Tenor)

8.15-9.15. *T. DESMOND KELLY (Soprano)*
KATE SMITH DATES (Accompanist)
The Band

9.15-10.15. *March "The Band"*
Dorothy Shugart
Buy My Roses "D. Slater (S)
I Wonder if Love is a Dream "D. Forster

10.15-11.15. *When One House is Aflame "S. B. H. H.*
T. Desmond Kelly
'The Ballad of the Lost 'Sold' "Anon.
Thank Big "Anon.

11.15-12.15. *Songs My Mother Taught Me "D. Slater*
Serenade "S. B. H. H.
Now Sleeps the Crimson Petal "Roger Quilter (S)

12.15-1.15. *Concert Waltz "D. Slater*
Happy Summer Song "F. Kohn (S)
Green Hills of Switzerland "Coates

1.15-2.15. *"The Road of Looking Forward "Loth*
T. Desmond Kelly
"The Unfinished Portrait "T. D. Kelly

2.15-3.15. *Mountain Love "Squire (S)*
London Lea "Vaughan Williams (S)
The Band

3.15-4.15. *Grand Specter "M. H. H.*
WILLIAM BLACKBURN (Soprano)
L. B. H. H.

4.15-5.15. *Passing By "Purcell*
The Band
Fantasia, "Dawn of Spring "S. B. H. H.

5.15-6.15. *W. ATHER FORECAST and NEWS.*
S.B. from London.
Talk by the Home Office. S.B. from London.
Local News.
10.0. *Close down.*

Announcer - G. P. Fox.



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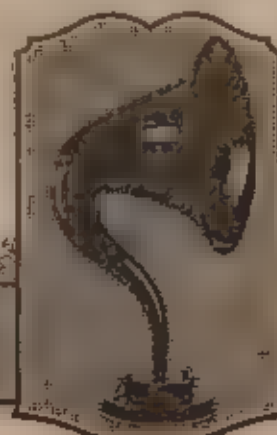
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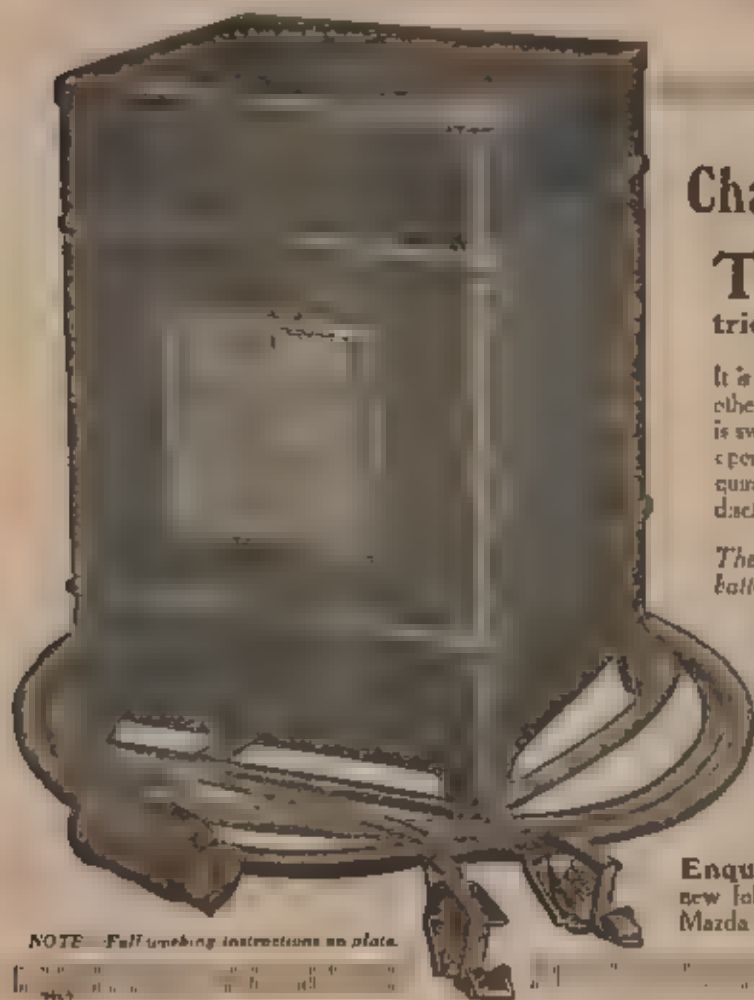
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CONVENIENT with the new Wireless Weekly, now on sale, No. 1, is a special number, containing a 12-page photographic supplement, free of charge. This supplement is a most valuable addition to the paper, and is a most interesting and instructive feature. It contains a series of photographs, which are most interesting and instructive. The photographs are of the most interesting and instructive nature, and are most valuable additions to the paper. The photographs are of the most interesting and instructive nature, and are most valuable additions to the paper.

Specialty selected articles will appear in these six special numbers of "Wireless Weekly" and you will not miss these. If you are new to "Wireless Weekly" you will find this an excellent opportunity of trying out the paper for a limited period.

- No. 1 is a special number, containing a 12-page photographic supplement, free of charge. This supplement is a most valuable addition to the paper, and is a most interesting and instructive feature. It contains a series of photographs, which are most interesting and instructive. The photographs are of the most interesting and instructive nature, and are most valuable additions to the paper.
- (1) Resonance Amplification, A. D. S.
 - (2) Supermarine Heterodyne Receptor, A. D. S.

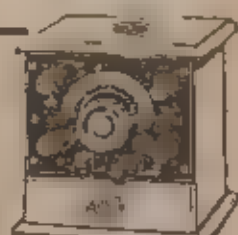
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18/6

The Acme Production Co. Ltd.
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in fact, with a crystal set, you can receive all the latest news and information.

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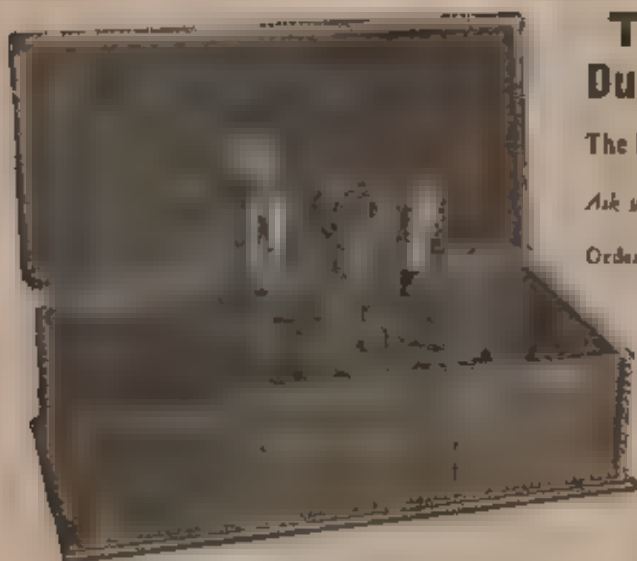
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The "C.A.C." Duo-Valve Receiver

The Loud Speaker Set at the modest price of Five Pounds.

Ask your local dealer or call at any of our Branches for demonstration.

Order NOW to ensure quick delivery.

The C.A.C. DUO-VALVE RECEIVER has been designed to give you the most efficient two-valve Receiver at a price within the reach of all.

Past attempts by other makers to manufacture a similar instrument at anything like so reasonable a price have not met with success, either because of the cost of the components or the substitution of a moulded case in an endeavour to cut down the cost of cabinet work.

economy has been effected by using cheap components of inferior quality. This is not the case with the C.A.C. Duo-Valve Receiver. A glance at the illustration above will show that the general appearance of the set leaves nothing to be desired, whilst the quality of the components used in its construction is second to none.

The wave-length range of this instrument is unlimited, and providing a really efficient aerial is used, under normal conditions, quite good loud speaker results may be expected with about 15 miles of the local broadcasting station. In the case of the high power stations, this range is considerably increased, and from 75-100 miles is normal. Tuning is carried out by means of a variable condenser, and the reaction coil is adjustable by means of a control knob giving Vernier control.

Price in enclosed Fitted Oak Facsimile Cabinet, without coils, valves, and other accessories, £5:0:0.

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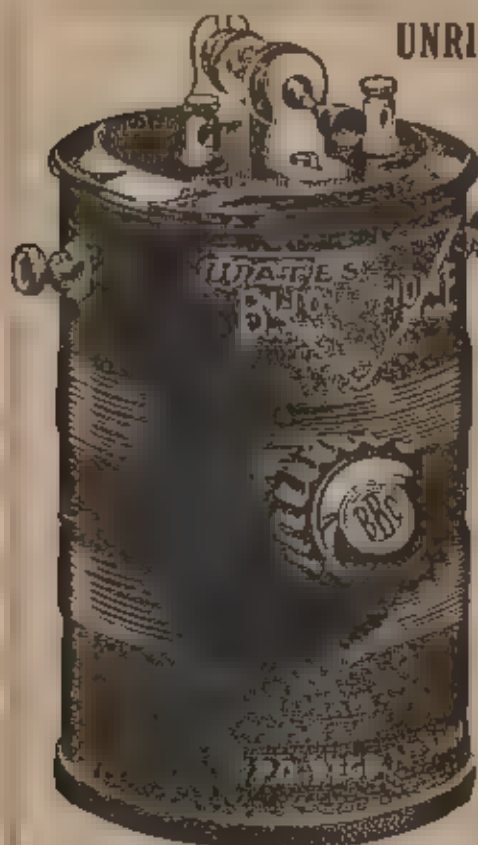
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"PHYSIC,"

said Addison, "is, for the most part, nothing else but the subterfuge of exercise and temperance."

If you had sufficient exercise, and not more than sufficient of the right kind of food, you would be well. But you—most of you—have not enough exercise and more than enough food which you take regardless of its being right, or as to quantity or quality.

It is worse than useless for you to take more food if you are already "off-shade."

If your system is out of gear and your body full of humours, making you "out of sorts," unwell and vulnerable to disease.

To regain health, the first step is to drive out the humours, the waste matter, the impurities.

That you can do easily, cheaply, comfortably, pleasantly, by the

GEM TURKISH BATH CABINET

It clears the system, puts life into the blood, and makes you feel young again.

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Xcellent quality, and reliable.

Comes within a reasonable price.

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Leave nothing to chance, Buy 'Excelda'

Don't be misled. See ticket 'Excelda'

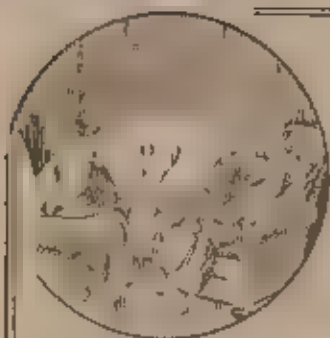
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Also a great variety of Colored borders.

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Comfort round the Fireside

WITH the approach of the Winter evenings the fireside once more makes its strong appeal. Now is the time to enjoy the comfort and luxury of the famous Berkeley Lounge Suite. It costs so little in comparison with the years of cosy ease and restful enjoyment it holds in store for you. Handsome in design and appearance, this famous upholstery adds dignity and refinement to any home.

The ever increasing demand for these Easy Chairs and Chesterfields proves beyond all doubt that their value is still unrivalled.

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BERKELEY LOUNGE CHESTERFIELD

The frame of the Berkeley is made of the finest material and is upholstered in the most luxurious fabric. The seat is made of the finest material and is upholstered in the most luxurious fabric. The back is made of the finest material and is upholstered in the most luxurious fabric. The whole is made of the finest material and is upholstered in the most luxurious fabric.

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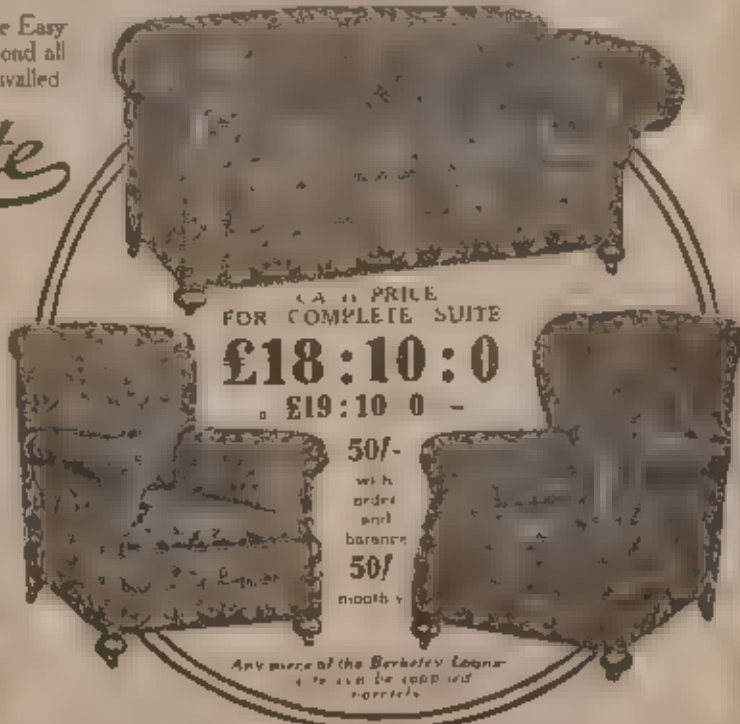
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and
balance

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monthly

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Suite can be sold or
exchanged

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In the High Court of Justice

The 6th day August 1924 between
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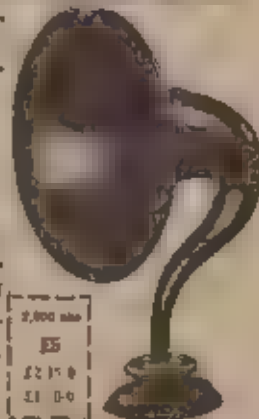


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Fit one to your set and YOU
HEAR THE MUSICIAN HIMSELF.

Write for illustrated folder containing particulars of all models.

C.A. Vandervell & Co., Ltd.
ACTON VALE LONDON W.3



The Mighty Atom!

Probably the smallest, and yet decidedly the most important member of your Receiving Set - the D.L.5. Crystal. Every day it is establishing new records in long distance crystal reception, whilst its stability makes it the perfect rectifier for dual circuits. Use it in conjunction with the famous "Palladium" Catwhisker.

**D.L.5.
CRYSTAL**
and
"Palladium" Catwhisker



Sheffield Programme.

Week Beginning Sunday, October 26th.

SUNDAY, October 26th.

3.0-5.30. — Programme S.B. from London.
8.30-10.45.

MONDAY, October 27th.

11.30-12.0. — Gramophone Records
3.30-4.30. — Programme S.B. from Birmingham.
WOMEN'S HALF HOUR
CHILDREN'S CORNER
7.0-11.0. — Programme S.B. from London.

TUESDAY, Oct. 28th, THURSDAY, Oct. 30th.

11.30-12.30. — Gramophone Records.
3.40-4.30. — Replays from the Albert Hall.
5.30-6.30. — CHILDREN'S CORNER
7.0-10.30. — Programme S.B. from London.

WEDNESDAY, October 29th.

11.30-12.30. — Gramophone Records.
3.40-4.30. — Local News.
5.30-6.30. — CHILDREN'S CORNER
7.0-10.30. — Programme S.B. from London.

FRIDAY, October 31st.

11.30-12.30. — Gramophone Records.
3.40-4.30. — Programme S.B. from Birmingham.
6.30-7.30. — CHILDREN'S CORNER
7.40-10.30. — Ministry of Agriculture Talks S.B.

7.0-10.30. — CONSTANT NEWS.

11.30-12.30. — Local News S.B. from London.

1.0-2.0. — STATION QUARTET AND TRIO.

Under the Direction of COLLEEN SMITH.

NA ROBERTS (Contralto)

LEONARD ROBERTS (Bass)

W. TOMLINSON (Solo Tenor)

ROBERT BEAVER (Musician)

7.30. — Trio

1st Movement of Trio in B Flat Schubert

Finis Roberts and Leonard Roberts

Duet, "O No, John" ver. Cecil Sharpe (11)

Clarinet Solo.

Introduction and Rondo Caprice Reed

Leonard Roberts

"The Late Player" F. Allman

"Four Indian Love Lyrics"

Finis Roberts

"O Lovely Night" London Ronald (5)

Finis Roberts

"Down in the Forest" London Ronald (5)

Robert Beaver and Leonard Roberts

Finis Roberts

Finis Roberts

Gypsy Rondo Haydn

Finis Roberts and Leonard Roberts

Duet, "Passing By" Purcell

Finis Roberts

"A Chorus of Songs" Ansell

Finis Roberts

"Idelle Prunier" Pratt

Boreaux, Op. 2 Morelle Boulage

Finis Roberts

Trio

Vocal Piece Frank Bridge

Finis Roberts

8.30. — CONSTANT NEWS

S.B. from London

Talk by the Home Office. S.B. from

London, Local News

10.0. — Local News

Finis Roberts

Robert Beaver Entertaining

Finis Roberts

Claude de Luss Gabriel Porel

Finis Roberts

10.30. — Close down.

SATURDAY, November 1st.

11.30-12.30. — Gramophone Records

3.40-4.30. — Programme S.B. from Birmingham.

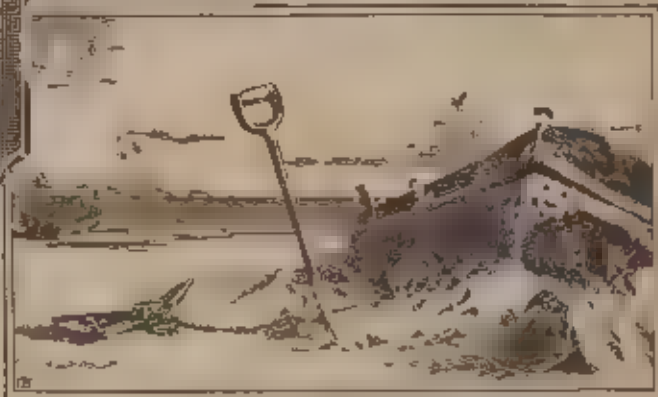
5.30-6.30. — CHILDREN'S CORNER

7.0-10.30. — Programme S.B. from London.

Announcer: H. C. Hood-Jones.



Louden



♦ Doubloons !! ♦

10/-

The search for hidden treasure was formerly one of the recognised methods of acquiring wealth.

Unfortunately most of the treasure has now been found, so we have to fall back on the adage, "A penny saved is a penny gained," and amass our treasure by not spending it.

The two chief sources of expense in Wireless are the recharging of accumulators and the replacement of valves.

The Louden Valve reduces these to such an extent that, reckoned by the money it saves, it is a fortune in itself.

To begin with the Louden Valve costs only 10/-.

It takes only 0.4 amperes in the filament, enabling your accumulators to last twice as long on one charge as with the ordinary bright filament valve taking 0.75 amp. You have, in fact, very nearly the advantage of a dual emitter valve at a cost of 10/-!

It gives its maximum volume at about 4.9 volts on the filament. Increasing the brilliance of the filament beyond this point causes a slight drop in the volume. Thus there is no temptation to run the valve "all out" and a long life results.

Finally, the filament enjoys great length of life because the harmful charges which otherwise would continuously bombard it are forced through the spiral anode out of harm's way.

All these advantages are yours when you buy a 10/- Louden Valve, and this takes no account of the Silver-Clear reproduction which alone makes the Louden Valve worth twice what is asked for it.

Buy Louden Valves for your set to-day and prove the matter for yourself.



The Louden Valve is the most efficient and reliable of all valves. It is the only valve that will give you the best results for the least money. It is the only valve that will give you the best results for the least money.

FELLOWS WIRELESS

All the valves are given the best results for the least money. It is the only valve that will give you the best results for the least money.

Louden Valves - Silver Clear

ADVT. OF THE FELLOWS MAGNETO CO., LTD., PARK ROYAL, LONDON, N.W. 10, E.P.S.A.

Stoke - on - Trent Programme.

Week Beginning Sunday, October 26th.

SUNDAY, October 26th.

8.15-9.15 *From Home & H. from London*

MONDAY, October 27th, to THURSDAY,
October 30th, and SATURDAY, November 1st
8.30-4.30. The Majestic Cinema Orchestra
Maestro Director Thomas Baker
7.40-8.15 CHILDREN'S CORNER
7.0 onwards.—Programme S.H. from London.

FRIDAY, October 31st.

7.30-4.30.—The Majestic Cinema Orchestra.
CHILDREN'S CORNER
6.40-6.55.—Ministry of Agriculture Talk. S.H.
from London

7.0 WEATHER FORECAST and NEWS.

HERBY SCHOLES, S.H. from London.

PIANOFORTE TRIO

FRANK BRIDGE

FRANK BRIDGE (Violoncello);

F. HAROLD MORRIS (Pianoforte);

MAY FENN (Violoncello)

FRANK BRIDGE (Tutor).

8.0 *From Home & H. from London*
S.H. from London

8.15-9.15 *From Home & H. from London*

8.30-9.15 *From Home & H. from London*

8.45-9.15 *From Home & H. from London*

8.50-9.15 *From Home & H. from London*

9.0-9.15 *From Home & H. from London*

9.15-9.30 *From Home & H. from London*

9.30-9.45 *From Home & H. from London*

9.45-10.0 *From Home & H. from London*

10.0-10.15 *From Home & H. from London*

10.15-10.30 *From Home & H. from London*

10.30-10.45 *From Home & H. from London*

10.45-11.0 *From Home & H. from London*

11.0-11.15 *From Home & H. from London*

11.15-11.30 *From Home & H. from London*

11.30-11.45 *From Home & H. from London*

11.45-12.0 *From Home & H. from London*

12.0-12.15 *From Home & H. from London*

12.15-12.30 *From Home & H. from London*

12.30-12.45 *From Home & H. from London*

12.45-1.0 *From Home & H. from London*

1.0-1.15 *From Home & H. from London*

1.15-1.30 *From Home & H. from London*

1.30-1.45 *From Home & H. from London*

1.45-2.0 *From Home & H. from London*

2.0-2.15 *From Home & H. from London*

2.15-2.30 *From Home & H. from London*

2.30-2.45 *From Home & H. from London*

2.45-3.0 *From Home & H. from London*

3.0-3.15 *From Home & H. from London*

3.15-3.30 *From Home & H. from London*

3.30-3.45 *From Home & H. from London*

3.45-4.0 *From Home & H. from London*

4.0-4.15 *From Home & H. from London*

4.15-4.30 *From Home & H. from London*

4.30-4.45 *From Home & H. from London*

4.45-5.0 *From Home & H. from London*

5.0-5.15 *From Home & H. from London*

5.15-5.30 *From Home & H. from London*

5.30-5.45 *From Home & H. from London*

5.45-6.0 *From Home & H. from London*

6.0-6.15 *From Home & H. from London*

6.15-6.30 *From Home & H. from London*

6.30-6.45 *From Home & H. from London*

6.45-7.0 *From Home & H. from London*

7.0-7.15 *From Home & H. from London*

7.15-7.30 *From Home & H. from London*

7.30-7.45 *From Home & H. from London*

7.45-8.0 *From Home & H. from London*

8.0-8.15 *From Home & H. from London*

8.15-8.30 *From Home & H. from London*

8.30-8.45 *From Home & H. from London*

8.45-9.0 *From Home & H. from London*

9.0-9.15 *From Home & H. from London*

9.15-9.30 *From Home & H. from London*

9.30-9.45 *From Home & H. from London*

9.45-10.0 *From Home & H. from London*



Litotes



That's a lovely word, and as usual it means something quite simple. My dictionary says, "A deliberate understatement"—the reverse of exaggeration. Quite simple, as I say, but certainly not quite common. But I have just been reading my leaflet on the Fellows Super-2 Valve Set, and I shatter myself that it is truly a case of Litotes. The Super-2 Leaflet says, "These two units (the Super-2 and the Amplifying Unit), in conjunction with a Loud Speaker, will give satisfactory results in all parts of the country." "Will give satisfactory results," mark you! You should see some of the letters of congratulation

I receive. You should hear some of my friends telling their pals about their results. The claims they make for their Fellows Super-2!!! They are probably true, too, allowing for a little justifiable enthusiasm, but all the same, I think I shall go on with my modest claims. It is good to feel that we give even more than we promise. What we do definitely promise always is

"Quality Apparatus at Low Cost"

Ask your local man for some of our leaflets, and then listen to a Fellows Set in operation. You will say with me—"Litotes" and, moreover, mean what you say!

UNCLE FELLOWS.

FELLOWS WIRELESS

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regularly, ask your
Newsagent to deliver
your copy every Friday.

Dear Uncle Palmer,

I have got a new wireless and I want Father Christmas to bring me a book this Christmas full of stories for all the Uncles and Aunties. Will you please tell him.

With love,
from
Dorothy.

And me too.
Love from
Marry.

Forty-Nine Chandos Street,
Covent Garden, London, W.C.2.

Dear Readers of "RADIO TIMES,"

A publisher's post-bag is always full of surprises - some pleasant, some unpleasant. Perhaps the pleasantest letter I have received recently is the one I have taken the liberty of reproducing in facsimile opposite these words. It came to me from two little people who have convinced themselves that I possess considerable persuasive powers with FATHER XMAS. Anyway, each Christmas has brought them Gift Books, and, rightly or wrongly, these splendid presents have been attributed to my influence. Their letter to me speaks for itself. IT IS IRRESISTIBLE IN ITS APPEAL. This particular little girl and boy, like hundreds of thousands of other girls and boys, are keen and wildly enthusiastic "LISTENERS-IN" on the WIRELESS. My duty stared me in the face. I must ask ALL THE AUNTIES AND ALL THE UNCLES

associated with all the STATIONS OF THE B.B.C. to co-operate with me in the production of a book for the "WIRELESS" GIRLS and another for the "WIRELESS" BOYS. The response to this appeal has been magnificent.

ALL THE AUNTIES AND ALL THE UNCLES who have made the "CHILDREN'S CORNER" an enthralling experience for countless children of all ages throughout the country, have written SPECIAL STORIES for these two NEW CHRISTMAS ANNUALS. I have decided to call the volumes respectively

HULLO GIRLS! AND HULLO BOYS!

Each book is full of ILLUSTRATIONS OVER ONE HUNDRED (100) in beautiful photogravure, and SIXTEEN (16) full pages in rich colours, painted by well-known artists, among whom may be mentioned, WILL DYSON, JESSIE M. KING, CORIS PALMER, BROADFOOT CARTER, LILIAN FOCKNELL, ARCH WEEB, RICHARD OGLE and C. E. MONTFORD. And for the first time, the children will be able to see an ACTUAL PHOTOGRAPH OF THEIR FAVOURITE AUNTIE OR UNCLE, for all the contributors have supplied photographs of themselves, which will appear at the beginning of each story. These two wonderful volumes are being bound in STRONG CLOTH, and the size of each volume is 10 inches by 7. I do not hesitate to claim that they are the most exceptional value in quality and quantity. They are being produced by a NEW PROCESS, which gives the very finest printing results, both of the text and illustrations. In appearance they are the equal of any other Children's Annuals on the market costing 6/- or 7/6. The price of

HULLO GIRLS! and HULLO BOYS! is only THREE SHILLINGS EACH.

Both volumes will be published early in NOVEMBER, in good time for Xmas. But a word of warning is necessary. Only a limited edition can be printed of these elaborate volumes before Xmas, and as the demand already foreshadowed promises to exceed the possible supply, parents who wish to reserve copies for their children on Xmas Morning should place their orders NOW.

I am so confident that purchasers will be completely satisfied with every claim I have made for the unique character of these two Annuals, that I am prepared to make the following guarantee. Any purchaser of either, or both, of these books who is DISSATISFIED with them after perusal, if such purchaser will return the book or books to me immediately, I will gladly exchange same for any book or books of equivalent price in my catalogue. Finally, do not trouble to send orders direct to me. Place your orders IMMEDIATELY with your LOCAL BOOKSELLER or NEWSAGENT, or with your local STATION BOOKSTALL CLERK. You will get EVERY ATTENTION through these sources.

Yours faithfully,

Cecil Palmer.

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16-Page BOOKLET

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Weekly

Scientific Advisor: Sir OLIVER LODGE, F.R.S., D.Sc.

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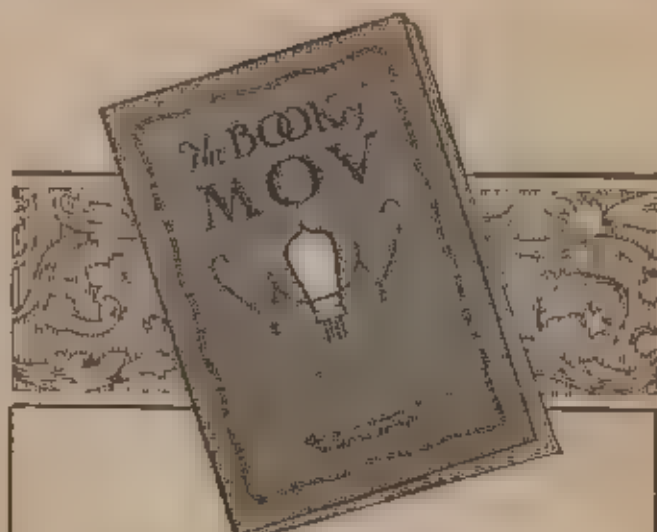
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*Purchase Burndept by its name—
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Send the Coupon now for full particulars of the Ethophone III, and the Ethovox Loud Speaker.

No. 1504, **Ethophone III** in magnificent, hand-polished cabinet, without valves or batteries, £20, to which must be added 21 17s 6d., Marconi Licence, **Ethovox Loud Speaker** (No. 203, 120 ohms; No. 204 2,000 ohms), £25.

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"Radio Times" 24.10.34.

The opinion of The Man-on-the-Job



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It is surprising how easily the metal-sheathed wires can be handled. They are flexible enough to bend round awkward cornices and mouldings, yet, when clipped in position, they lie quite flat on the surface and do not sag.

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Did you see the "All British" Wireless Exhibition at the Albert Hall? If you had, you would have seen a Standard N.H.F. with a new "Cosmos" 5-valve set. You would have seen a set of the highest quality and construction, built by

You observed the neat manner in which the changes effected from one wavelength to another, and how easy it was to tune. To the anode or aerial circuit is changed as well as the frequency of the oscillator. That is exclusive to the "Cosmos" 5 is, you noted, in all probability, how the set is dual amplification and resistance. The set is built in a very compact and elegant case, and you saw it in the hands of the exhibitor. It was a real beauty, and you appreciated the splendid appearance and workmanship of the various styles.

If you were unable to go to the Exhibition, ask your dealer to show you a "Cosmos" Universal Valve Set. It is a set of the highest quality and construction, built by

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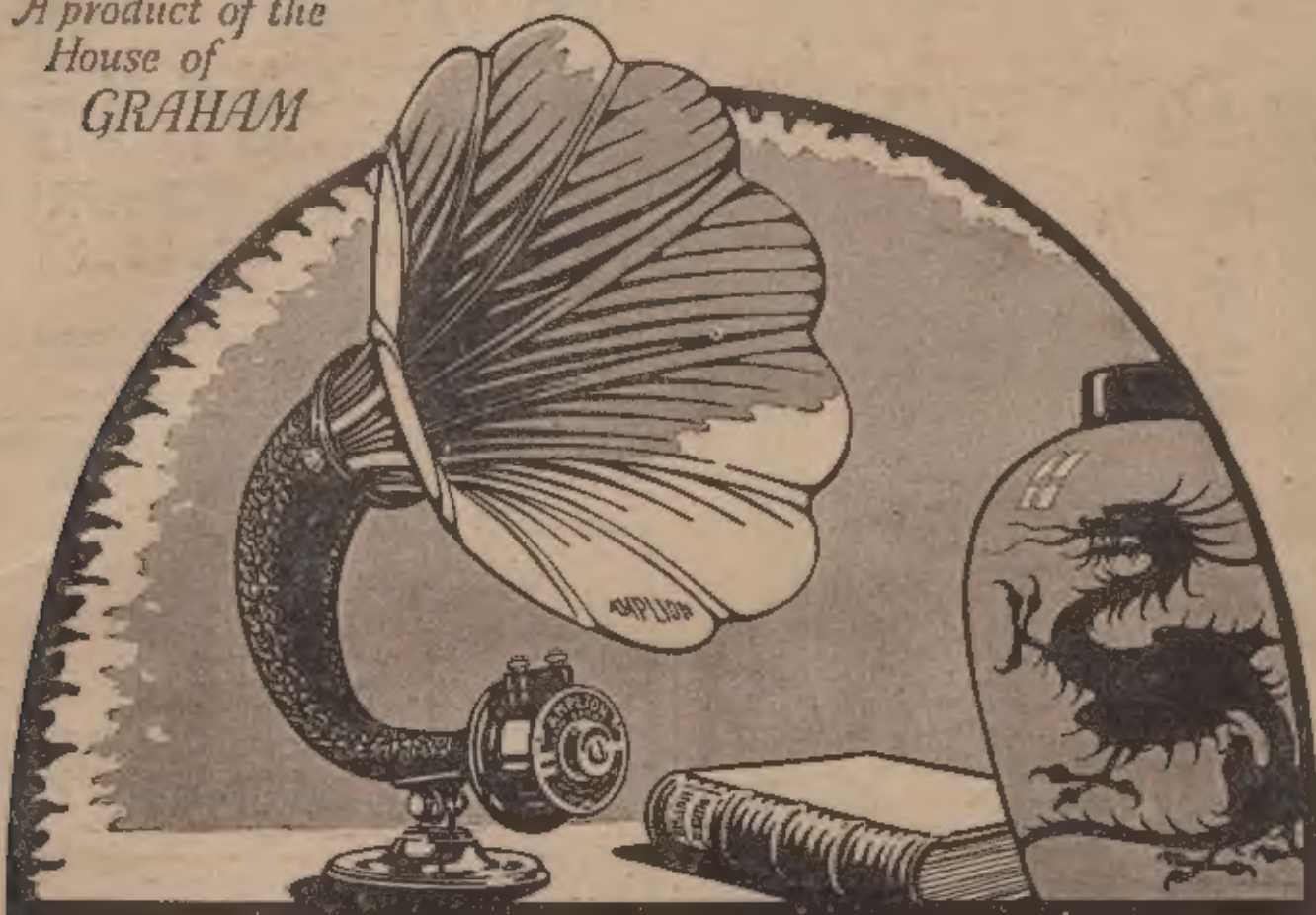
Engineers and Wireless Workers, Priestfield Road,
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"COSMOS"
5-Valve Set
11 cm. x
11 cm. x
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THE WORLD'S STANDARD **AMPLION** WIRELESS LOUD SPEAKER

The Loud Speaker Supreme

It is not overstating the case to say that exclusive patented features, ensuring increased sensitivity, volume, remarkable clarity, and wonderfully natural tone, together with absence of metallic intrusions and freedom from undue resonance, have raised the AMPLION to the position of the World's Standard Radio Loud Speaker—a standard by which all others are judged.

The AMPLION is designed and manufactured by the actual originators of the Loud Speaker—the principal makers of Loud Speaking Telephones possessing the greatest facilities for serving the public.

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Burnt-out valves renewed by the G.W.I. process are improved beyond recognition and are guaranteed to function commensurately to NEW valves.

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DULL EMITTERS (any type) from 10/6 each.
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We have a special express service of exchange with great economy.
Full particulars if interested.

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The Original & Largest Repairers of Valves. One minute from W. & A. Tube Station

RE-MAGNETISING

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Magnetism is the leading factor in working of your wireless headphones; no matter their quality, they will become demagnetised with constant use.

The "Chase System" is the only one in the kingdom and will re-magnetise your phones and Loud-speakers up to super-strength.

In most cases the "Chase System" makes phones better than new—hundreds delighted.

Please detach headband when sending phones. Leave Flexes on. Loud-speaker units adjusted carefully and brought up to super-strength from 5/- to 7/6, return post paid.

KEEP THIS ADVERTISEMENT FOR FUTURE REFERENCE.

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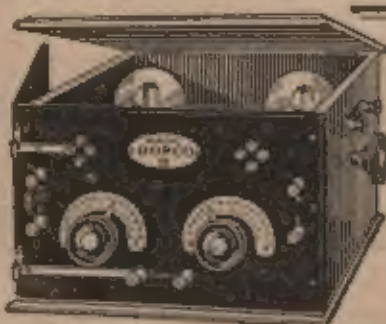
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CASH PRICE as shown £2/19/6
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Plus 25% National Loyalty.
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The DORCO II. Two-Valve Set of British Manufacture is constructed for the reception of long distance telephony with variometer tuning which has a wave-length band covering all B.B.C. Stations. It employs one High-Frequency and one Detector Valve with Tuned Anode Reaction and operates a Loud Speaker within reasonable distance of any B.B.C. Station.



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**THE
WOOTPHONE
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Complete as illustrated
with coils for B.B.C. wave
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PRICE
complete with all accessories
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A highly efficient receiver
for all wave lengths.

Send P.C. for fully illustrated Catalogue of Sets, etc.

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If each Crystal cost five shillings

CYMOSITE would still be the most economical Crystal even if each
piece cost 5s. because no other crystal gives such long and clear
reception and no other crystal retains its sensitivity for so long.
For all these advantages Cymosite costs only 2/6 per lot
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**THE SUPER
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This book gives more practical information about building wireless
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Listening-in to the FIRPO-WILLS Fight

using Exide The Long-life Battery.

**BLOWS HEARD
IN LONDON
FROM AMERICA.**

Extract from "The Daily Mail,"
Sept. 13th, 1934.

HOW THE FIGHT WAS HEARD. BLOWS AND MOVEMENTS OF THE MEN'S FEET.

Mr. Davies picked up the report of the fight on his set at his home, using 1 detector, 3 high-frequency and 2 low-frequency valves.

The reception—which was very clear—was all the more remarkable for the fact that Mr. Davies used a loud-speaker.

Describing this notably successful experiment to a *Daily Mail* reporter yesterday Mr. Davies said—

Exide

THE LONG-LIFE BATTERY.

Obtainable from your usual dealer
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Look for the Sign.



450 Service Agents.

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**THE Chloride ELECTRICAL STORAGE
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22, Victoria Street.
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MADE IN THE LARGEST BATTERY WORKS IN THE BRITISH EMPIRE.

26, FORDINGTON ROAD
HIGHGATE, N.6.

September 10th, 1934.

MESSRS. THE CHLORIDE ELECTRICAL STORAGE CO., LTD.,
LONDON.

Dear Sirs,

You may be interested to know of the part your batteries played in my recent successes in receiving American broadcasting, which culminated in my being able to supply the *Daily Mail* with a complete report of the Firpo-Wills fight many hours before it would have been otherwise available.

As you know, I have been using Exide Batteries both for High and Low Tension for some considerable time, since, in fact, I first commenced my experiments in long distance reception. The circuit which I have at last evolved is capable of bringing in KDKA on the loud speaker on occasions quite equal in volume to 2L0. This may seem a little difficult to believe, but the fact does not rest upon my own testimony.

I can honestly say that these results would not be possible with any other make of storage battery I have ever tested and I am taking this opportunity of writing you as some measure of thanks for the great courtesy I have always received from your Mr. Keenan.

In a circuit as sensitive as the one I am using, both filament and plate voltages are extremely critical, the least deviation in steadiness throwing the whole set out of balance. Even as low as one hundred metres the set is quite easy to control providing the filament current is exact. I have not been able to get this exactitude on any accumulator other than your own.

Using six valves, two of them power valves, it is obvious that the ordinary H.T. battery will very soon give rise to internal cracklings which would make long distance reception impossible. Your H.T. accumulator renders me a perfectly steady plate current free from any noise at all. I will go so far as to say that the freedom from noises generally regarded as atmospheric which I enjoy nightly in my reception of American broadcasting is due entirely to your batteries and I am of the opinion that much if not all of the static complained of in long distance work is due to faulty High Tension supply. With a really sensitive circuit it is not sufficient to have a set which is normally quiet, as the magnification is sufficient to make the least whisper sound like a cannonade. H.T. must be absolutely silent and lengthy experiments have led me to the conclusion that up to now you make the only battery that is of the least use for this work.

You may make use of this letter in whatever manner you wish

I remain,

Yours truly

(Signed) EDWARD C. DAVIES.

Here's Why Sterling Headphones are Best



The swivel and trunnion movement and adjustable thumbscrew.



The smooth multi-perforated ear-cup.



The magnets and Stalloy diaphragm.



The complete instrument.

Ask your dealer this

Go to any Radio Dealer and he will be pleased to show you a pair of Sterling Lightweight Headphones and to give a practical demonstration of their efficiency. First of all, please scrutinize these 'phones minutely and you will see at once some of the things which make for their superiority. For example, they are light in weight, as their name implies, and the swivel and trunnion movement, together with the adjustable thumbscrew, ensures absolute comfort.

Add to these merits the additional factor of perfect finish (not only on the outside). Now we invite you to unscrew one of the caps of the ear-pieces. Note the seven perforations—a small point, but it makes for better reception. Inside the ear-piece is the Stalloy diaphragm and under that the magnets. Here the precision work, attention to detail and superb finish associated with the name **STERLING** is apparent.

When you test their powers of reproduction you will be amazed at their clarity, tonal fidelity and extreme sensitivity.

Since their inception Sterling Headphones have set a standard in performance and finish. Tens upon tens of thousands of pairs have been sold throughout the world and to-day the demand is as great as ever.

Let your Dealer give you an opportunity of testing, comparing and inspecting Sterling Headphones. You'll buy!

STERLING LIGHTWEIGHT Headphones

120 ohms resistance - £1:2:6

2000 ohms resistance - £1:4:0

4000 ohms resistance - £1:5:0



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